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on 15 October, 2018

PRINCE HENRY THE NAVIGATOR.

From a 17th century English print. Not a portrait, but rather a figure symbolic of the Spirit of Expansion.

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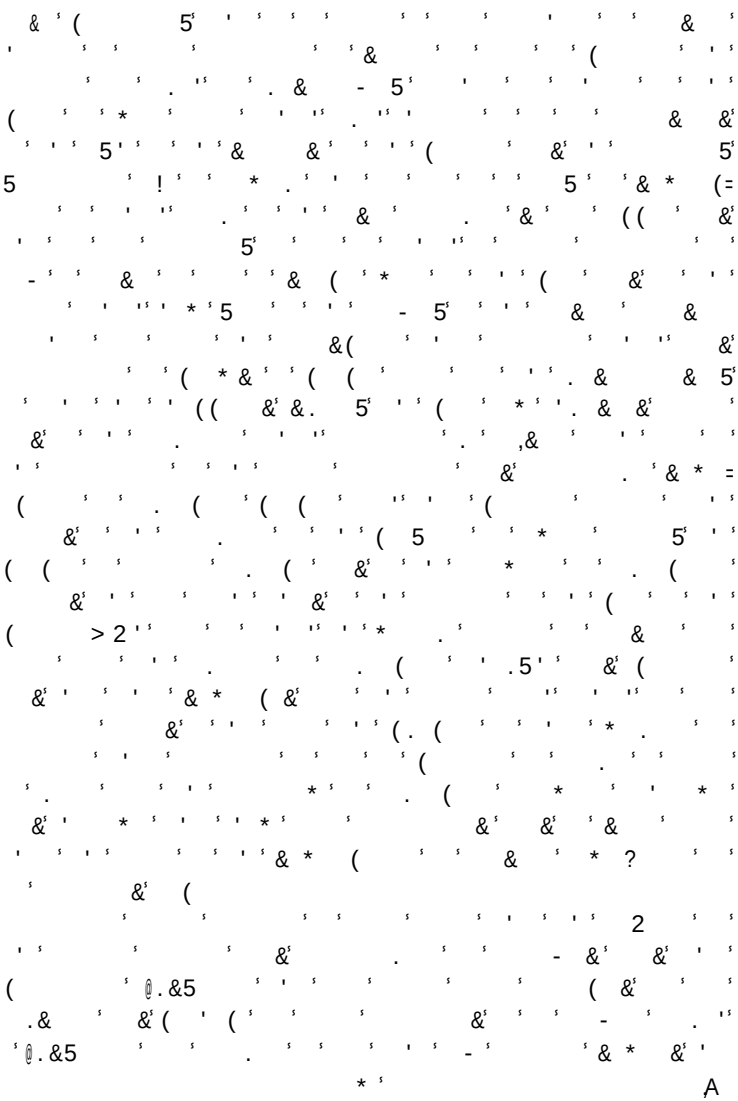

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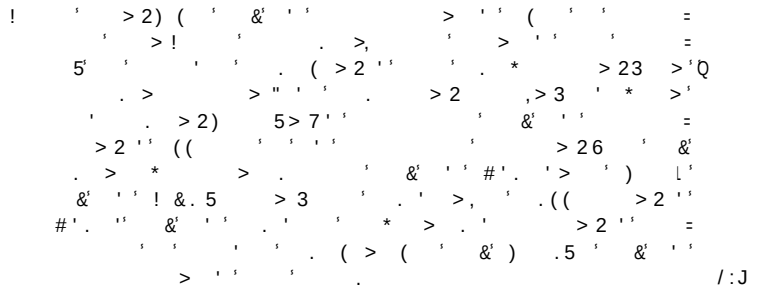

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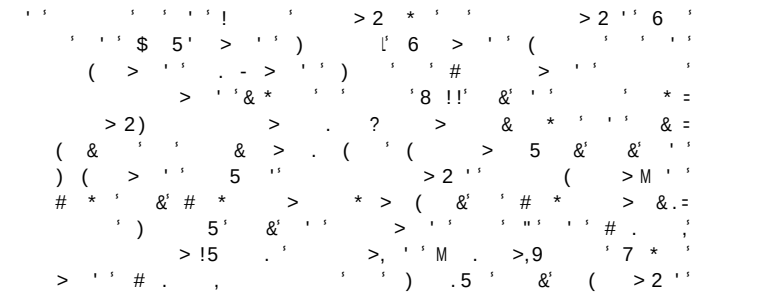

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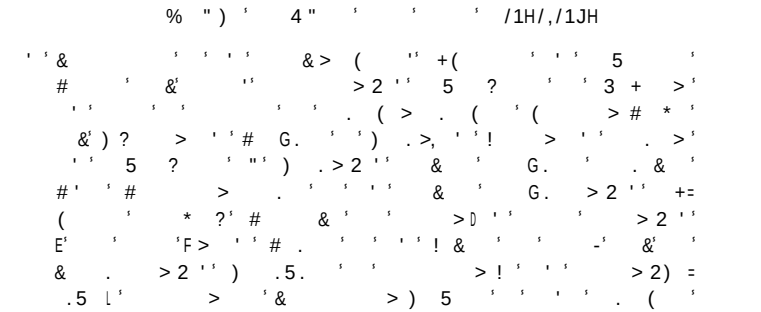

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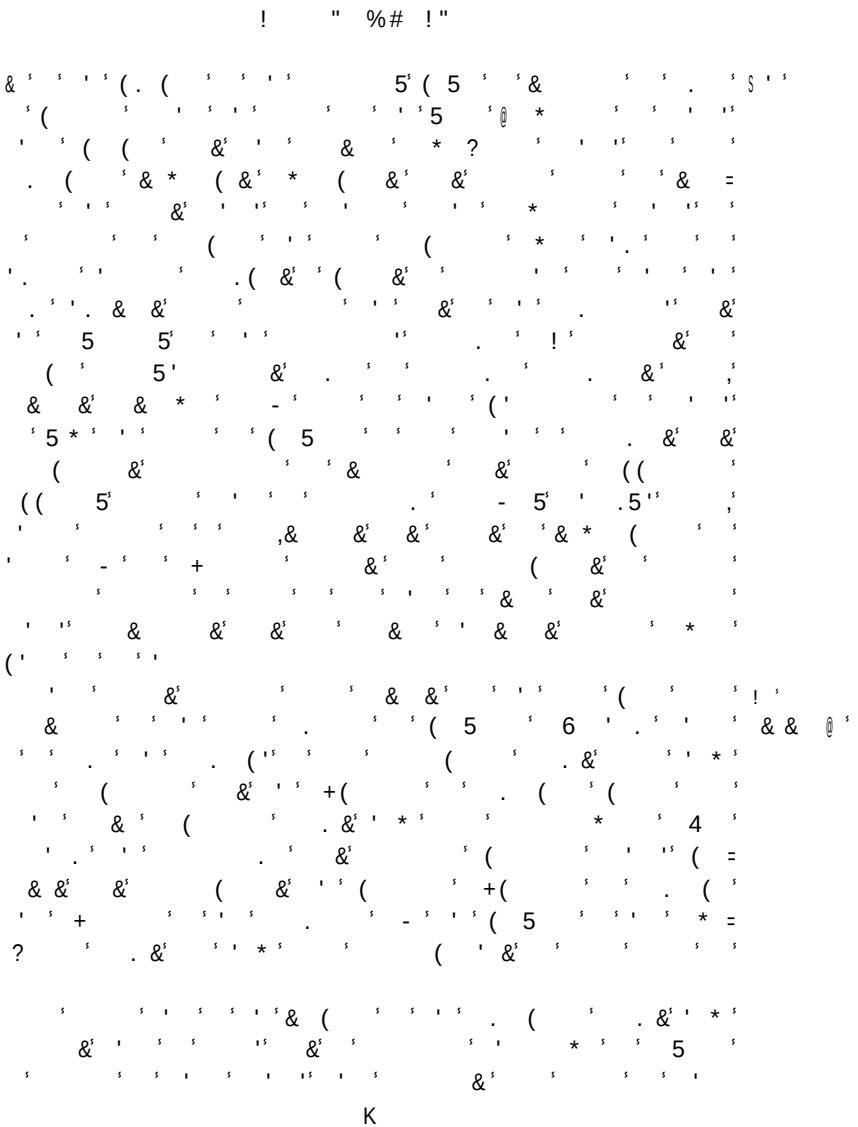
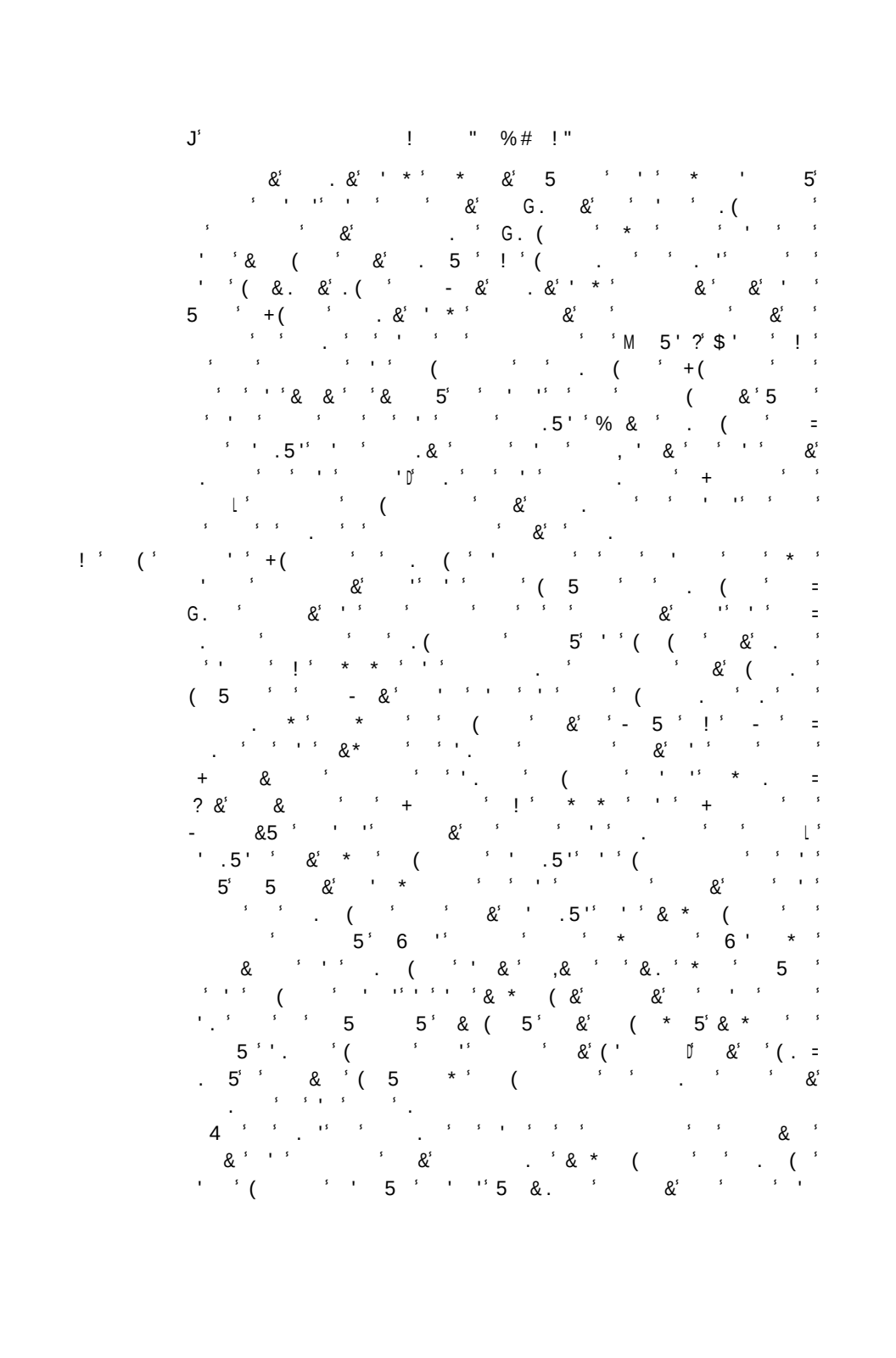
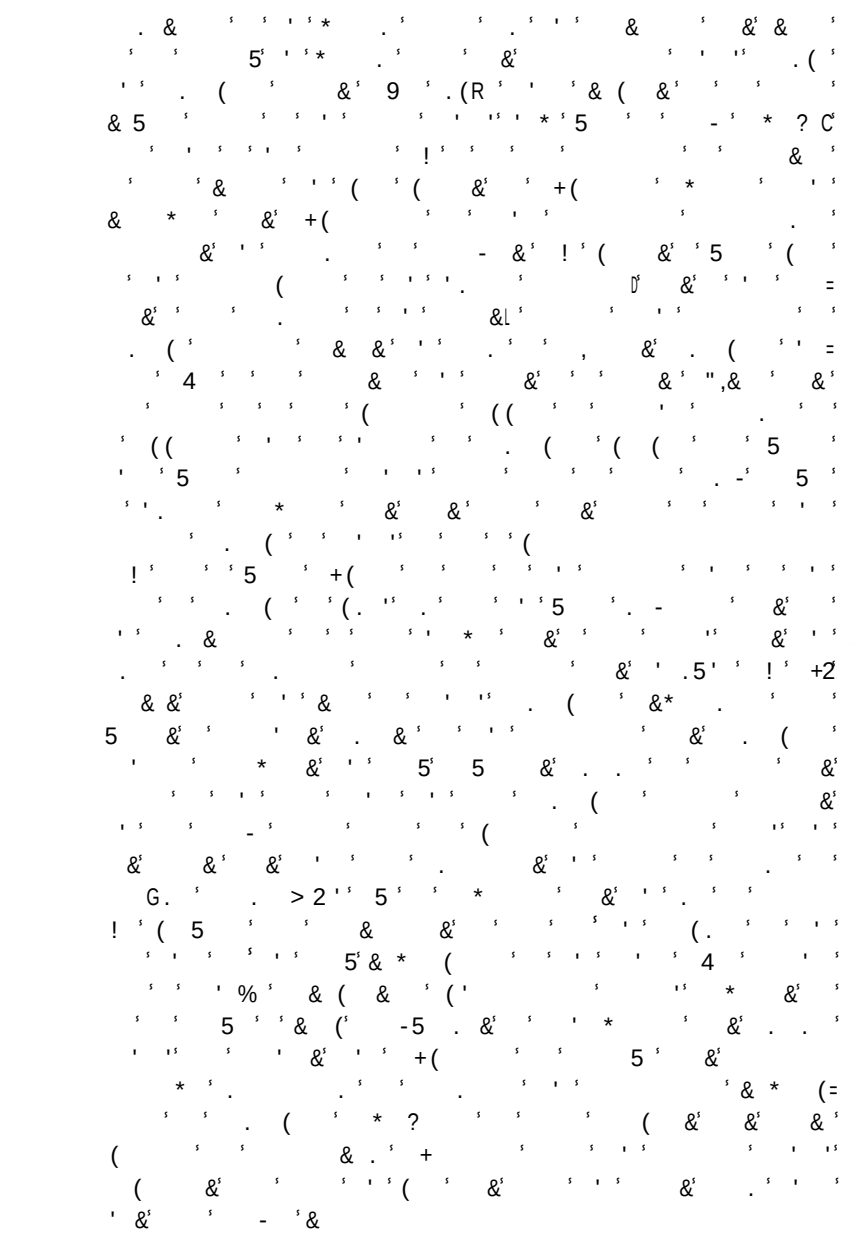
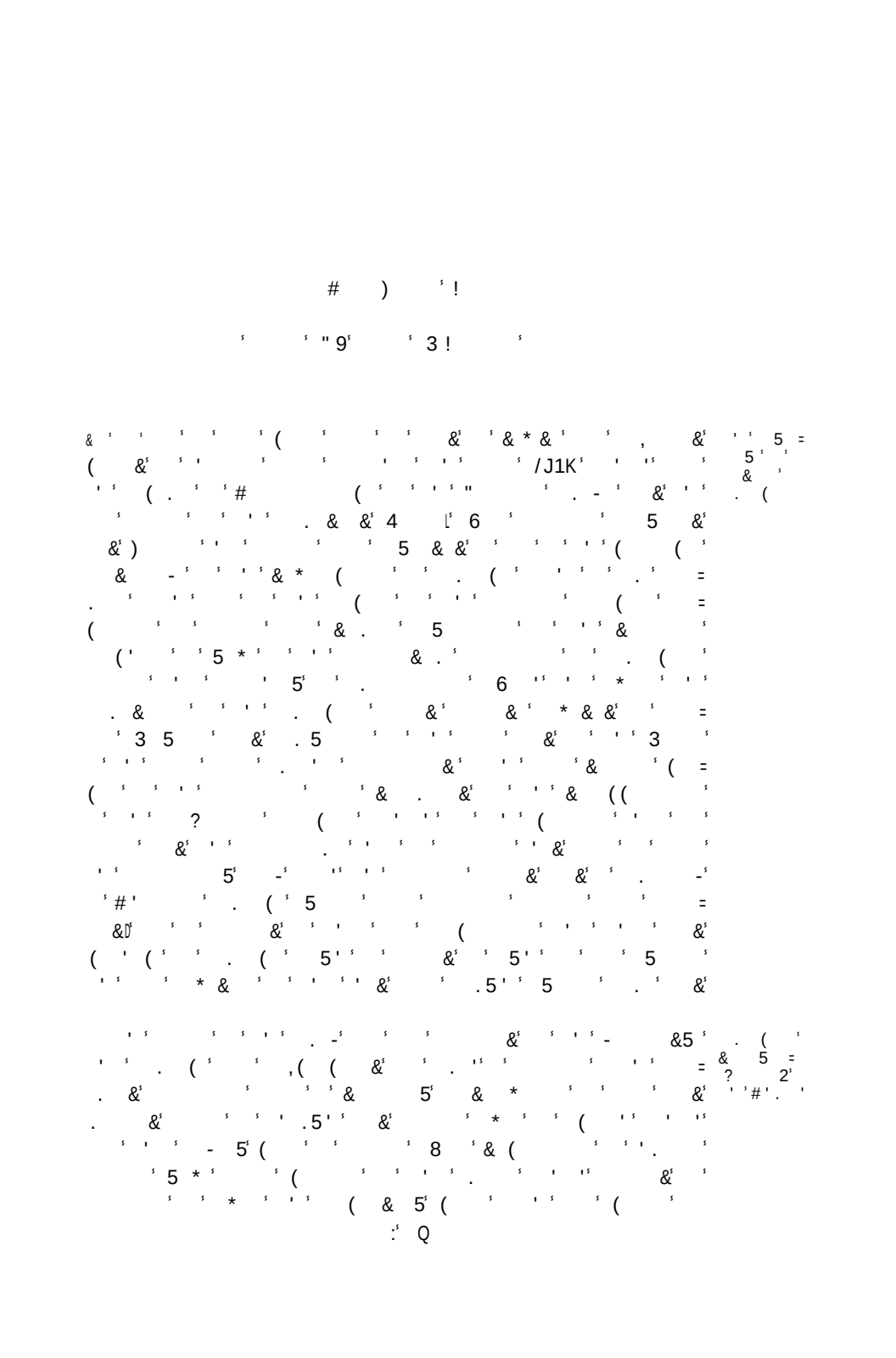
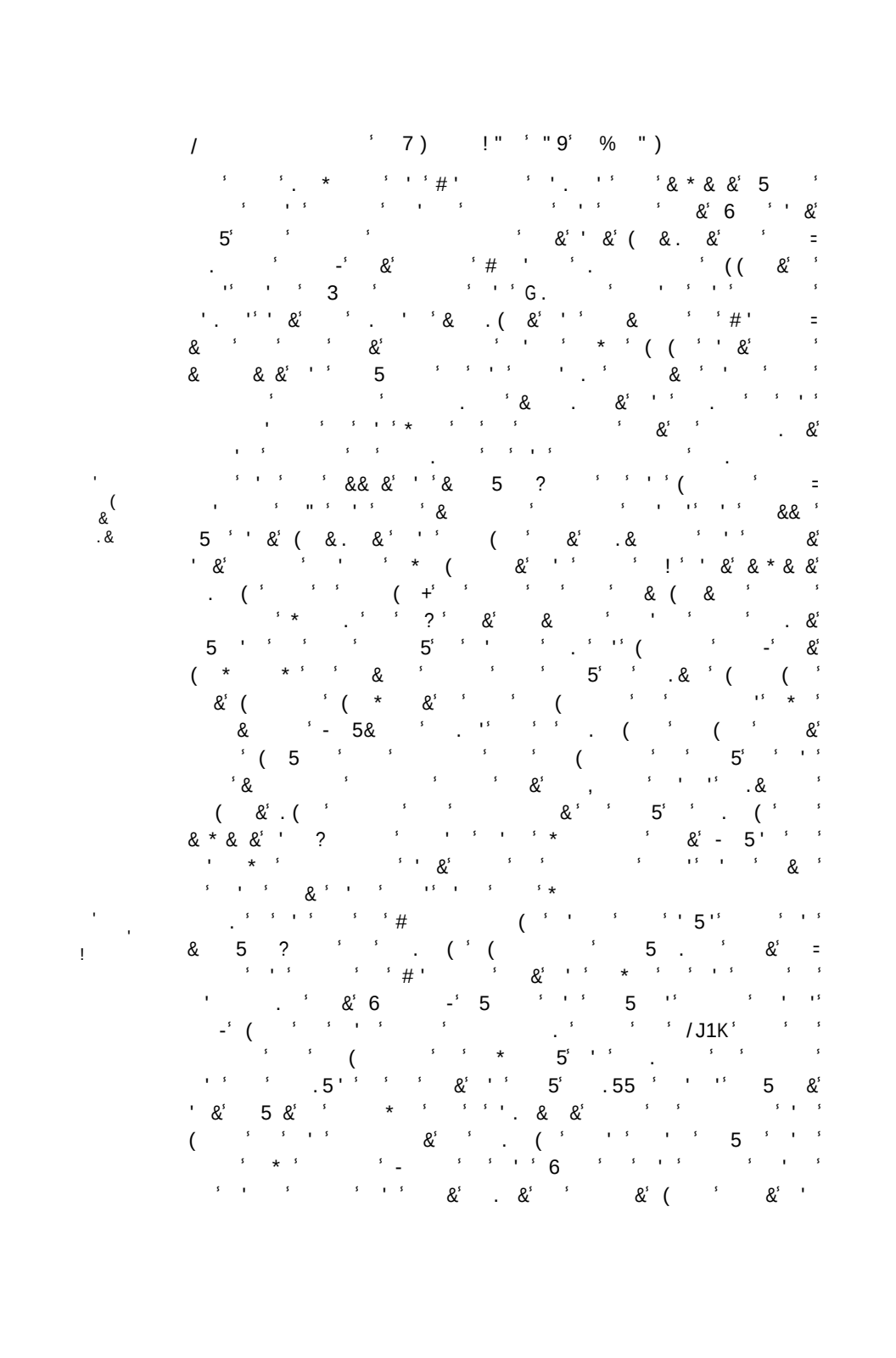






THE EUROPEAN WORLD
AT THE MIDDLE OF THE 15th CENTURY
c. 1453





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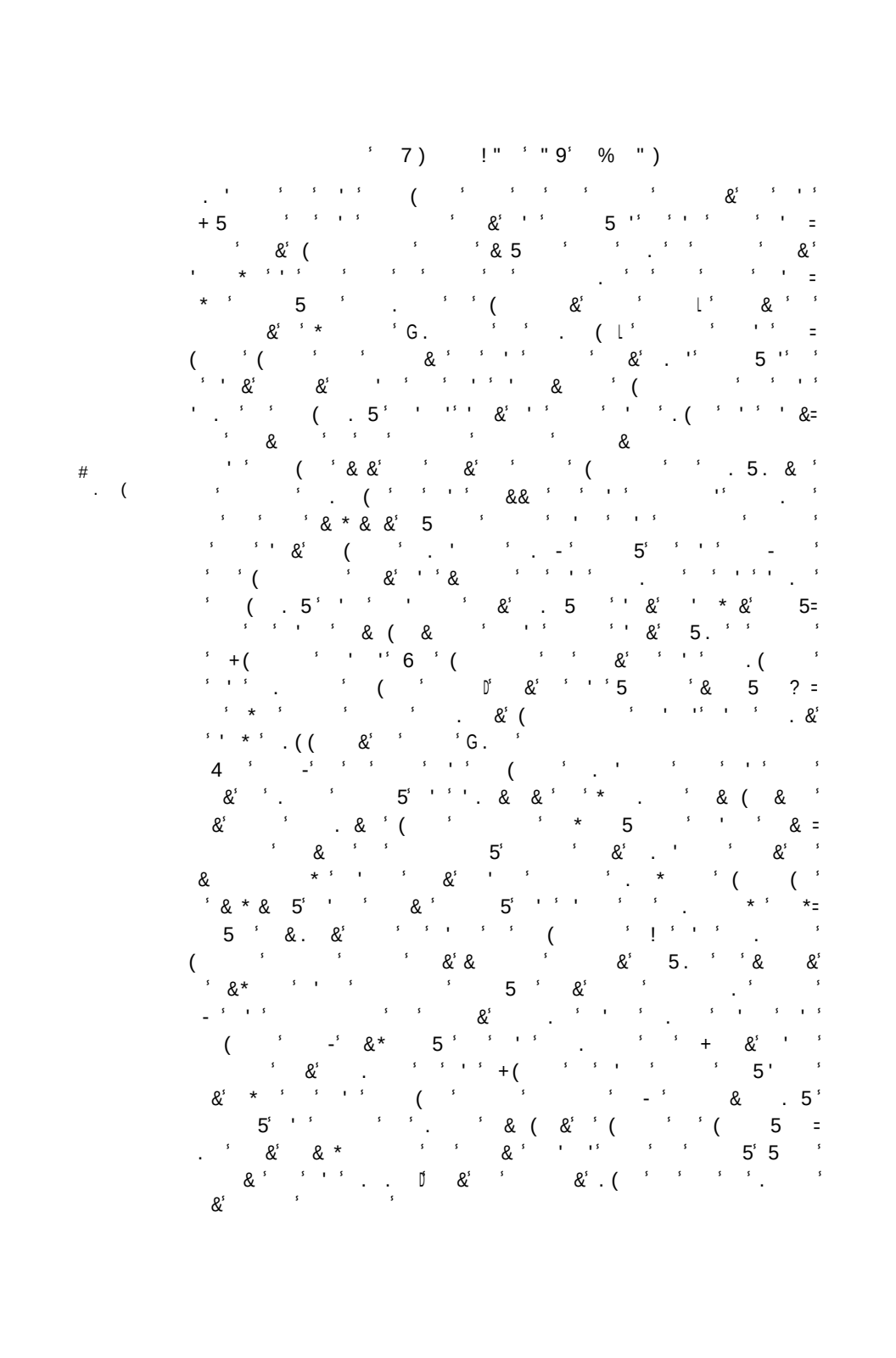
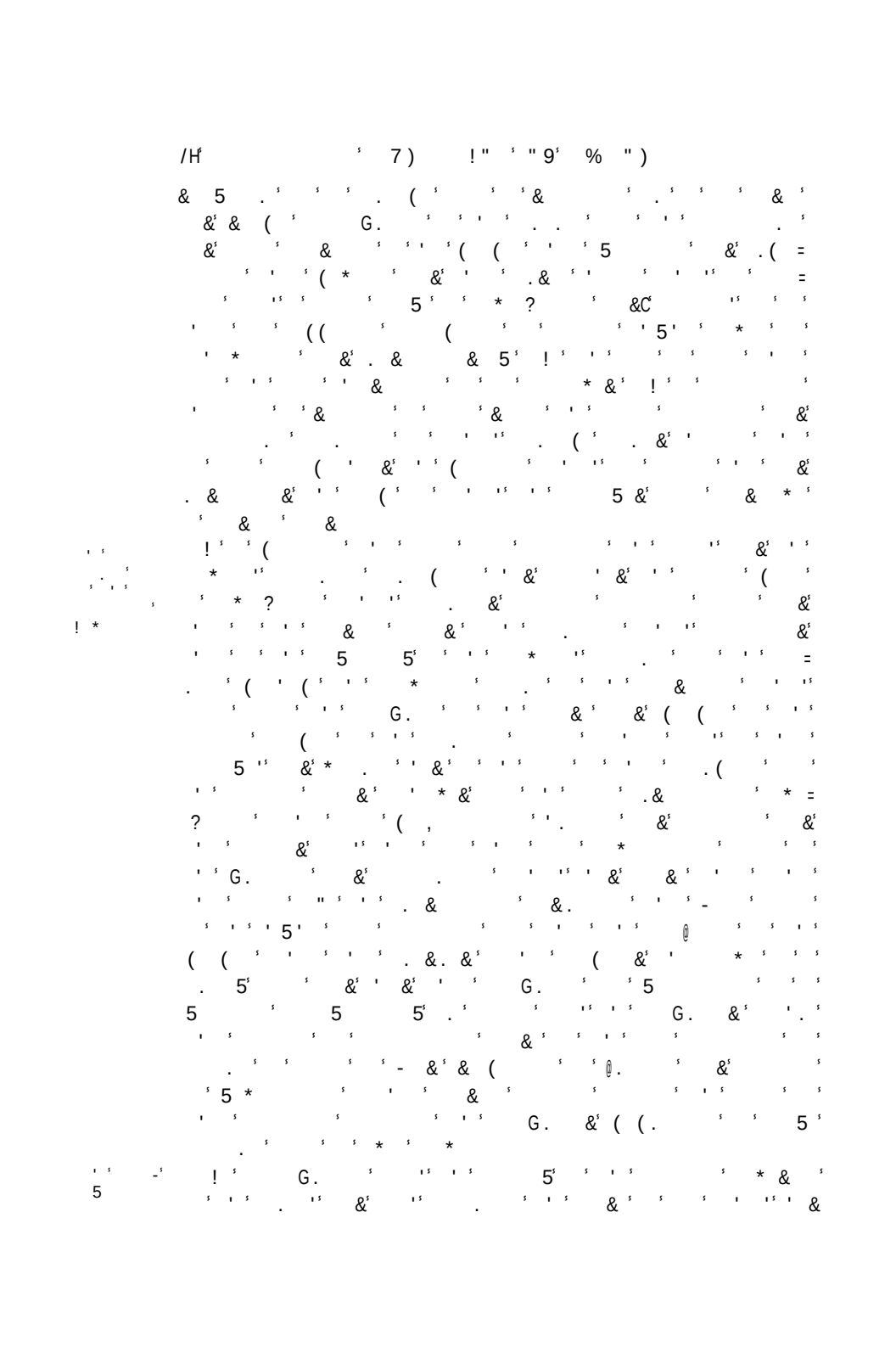
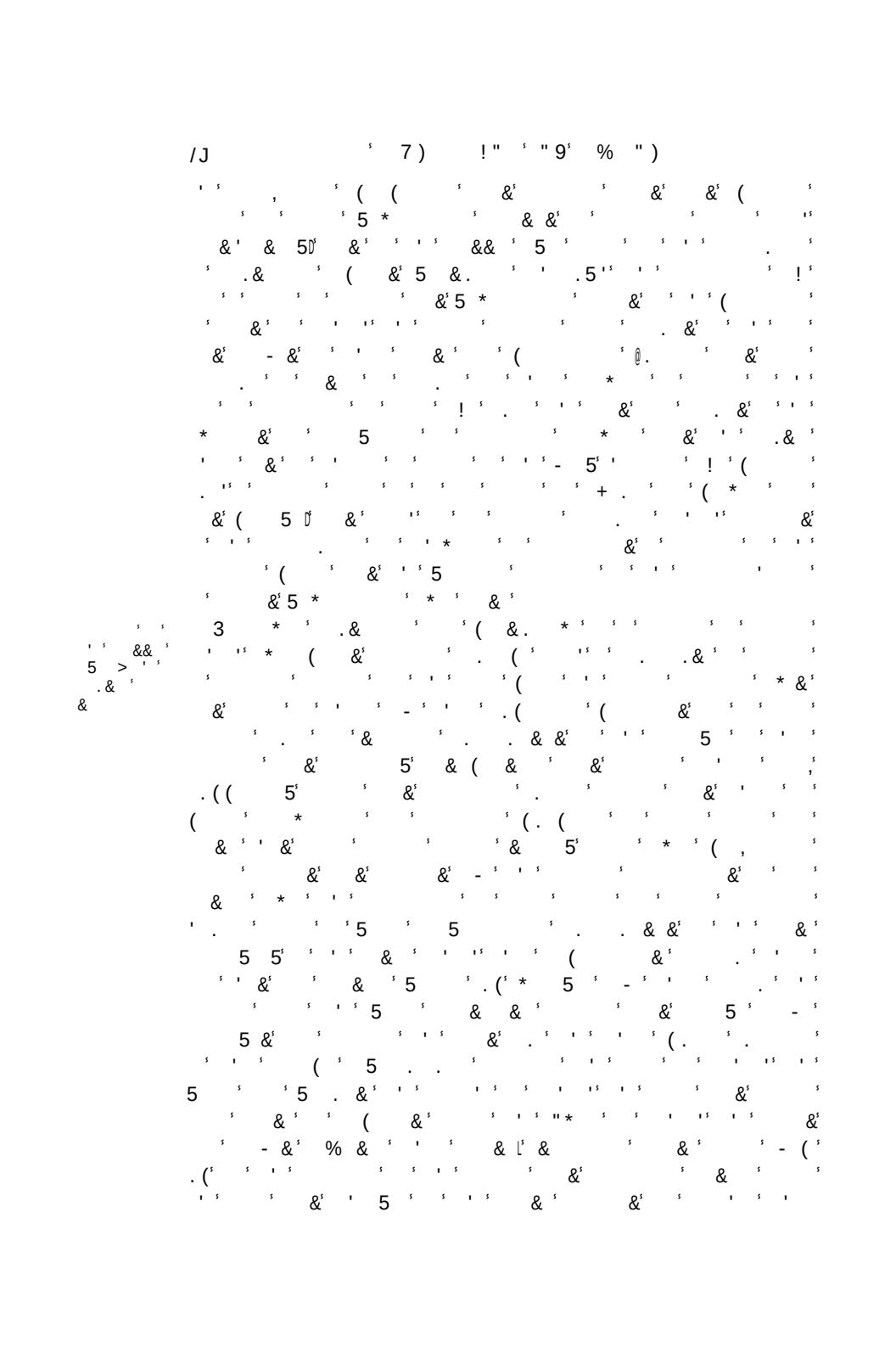
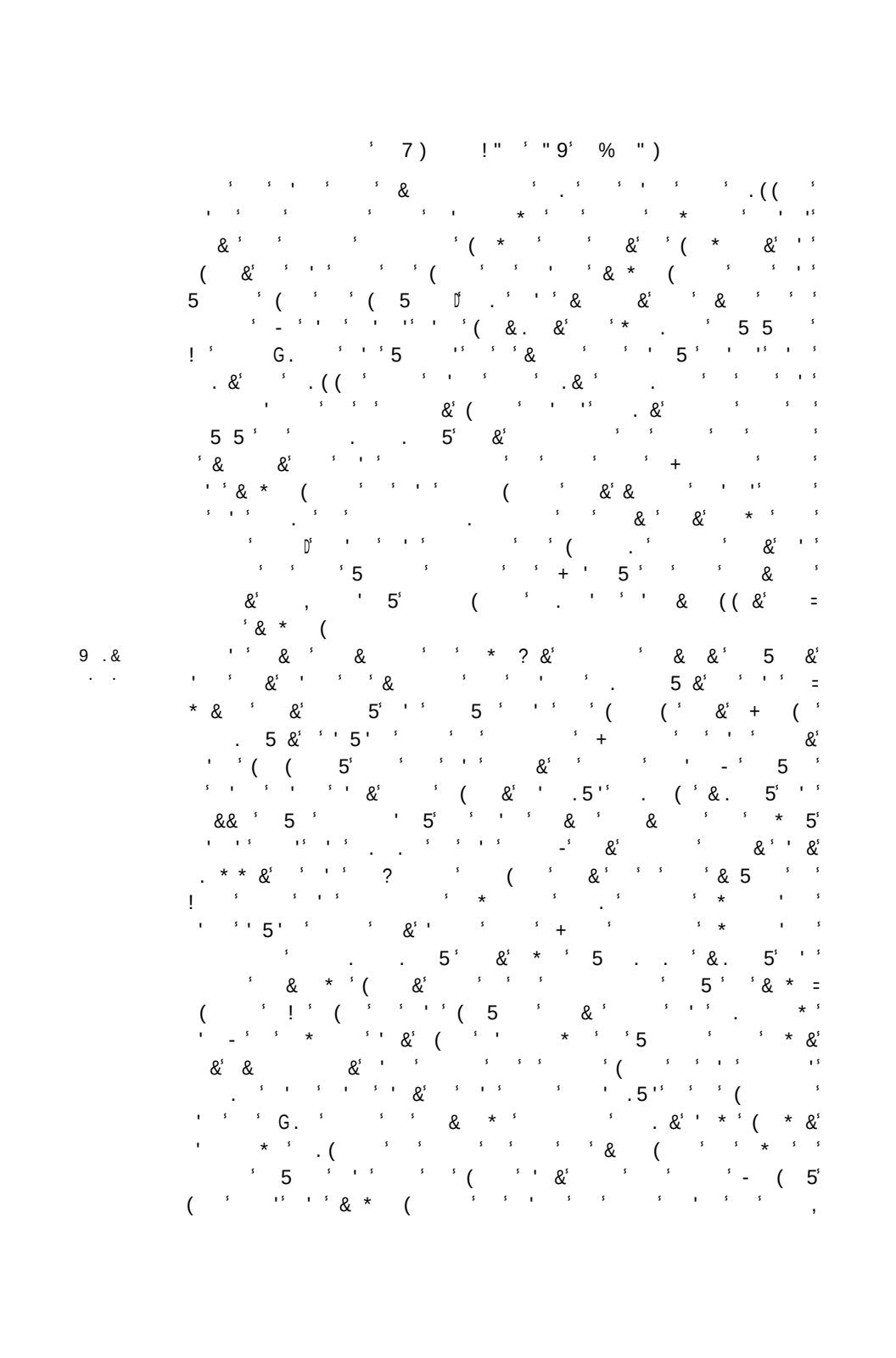
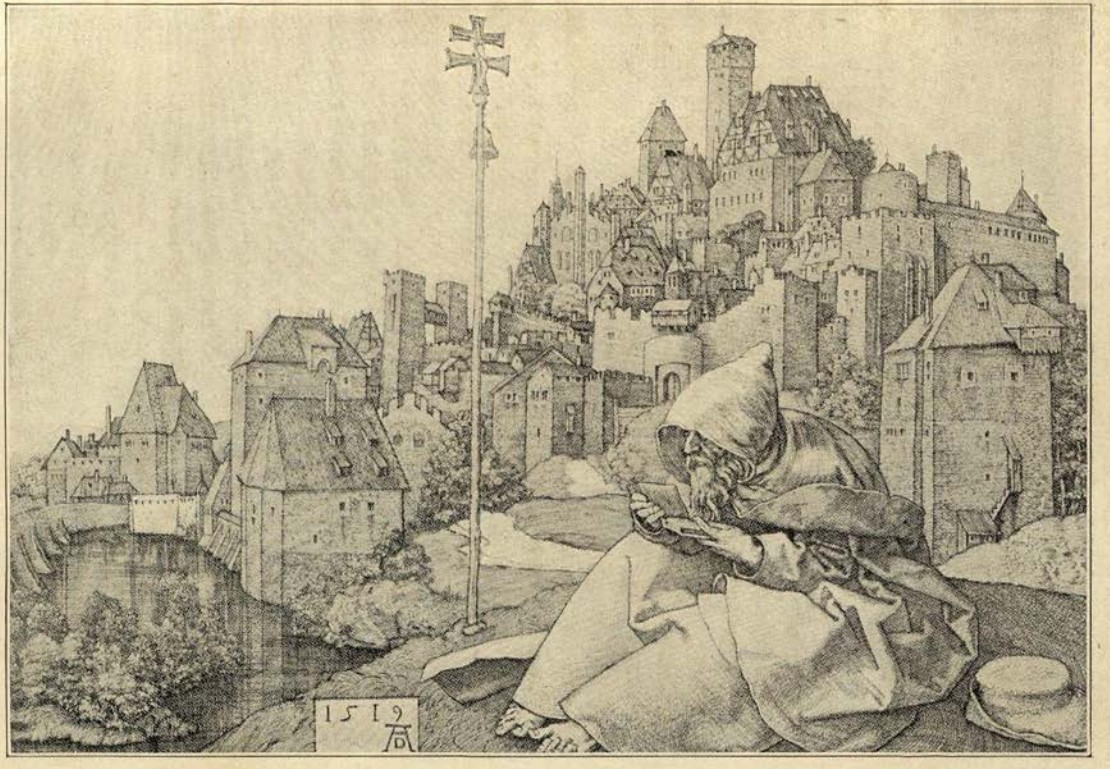


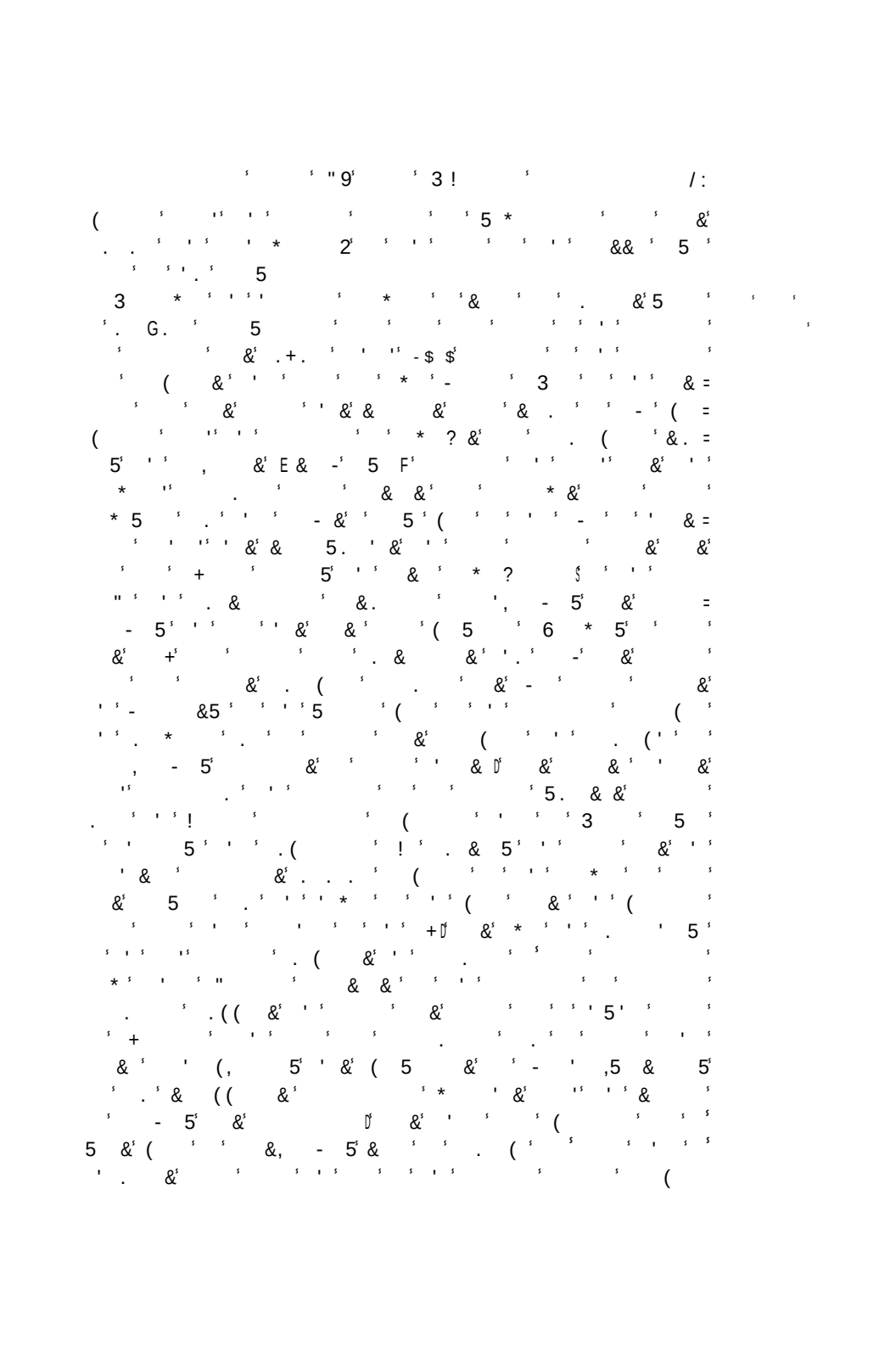


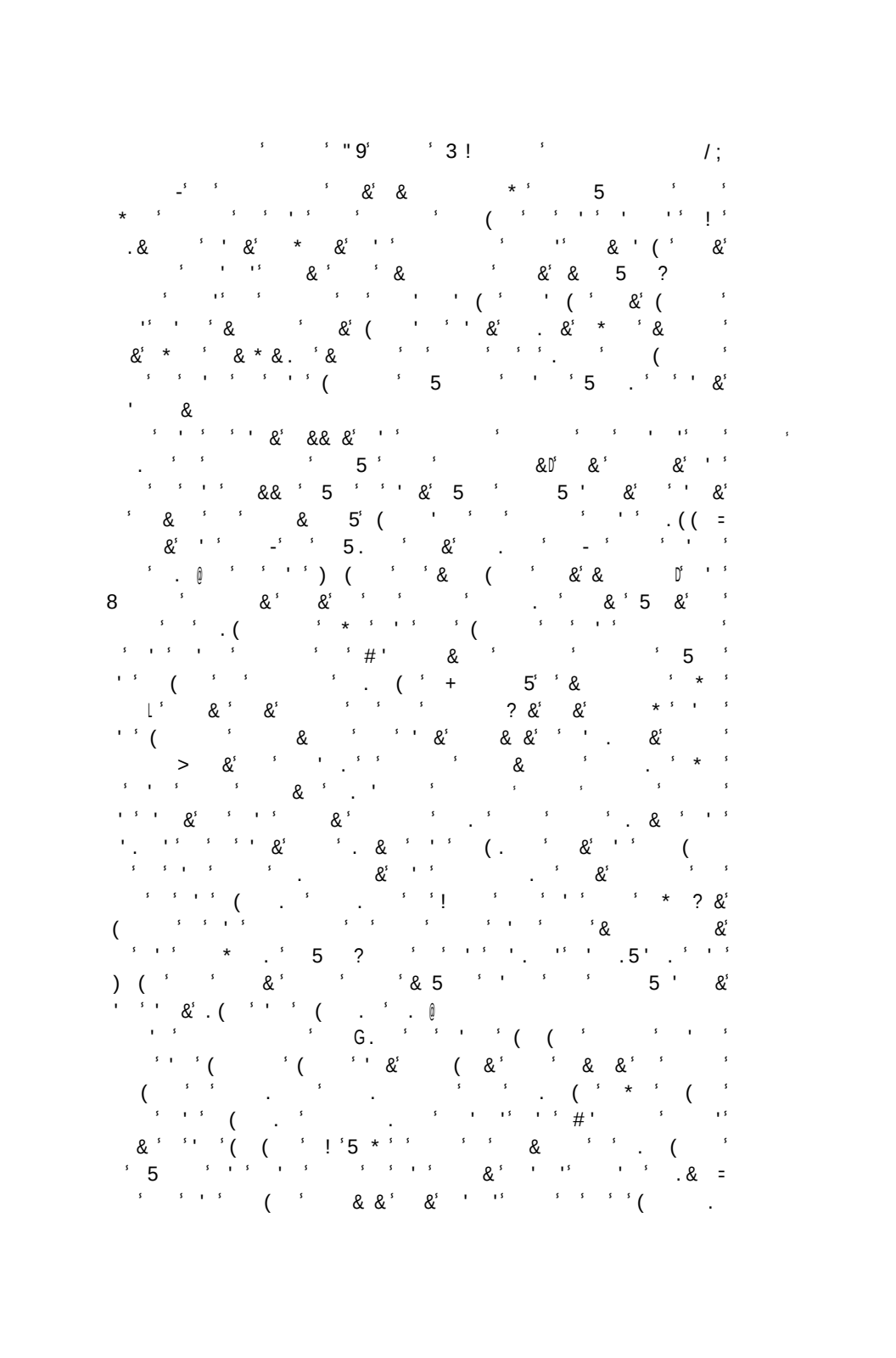


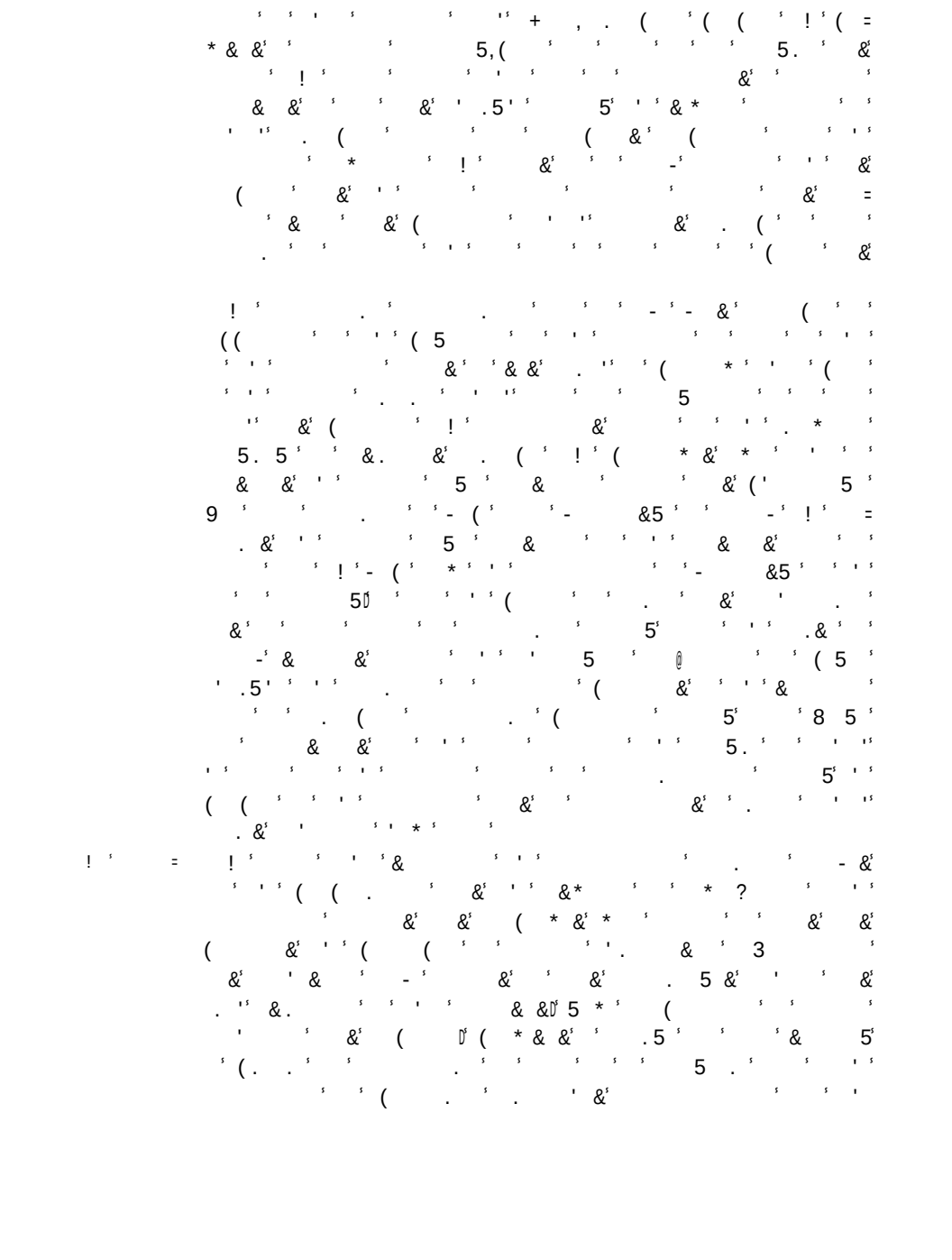


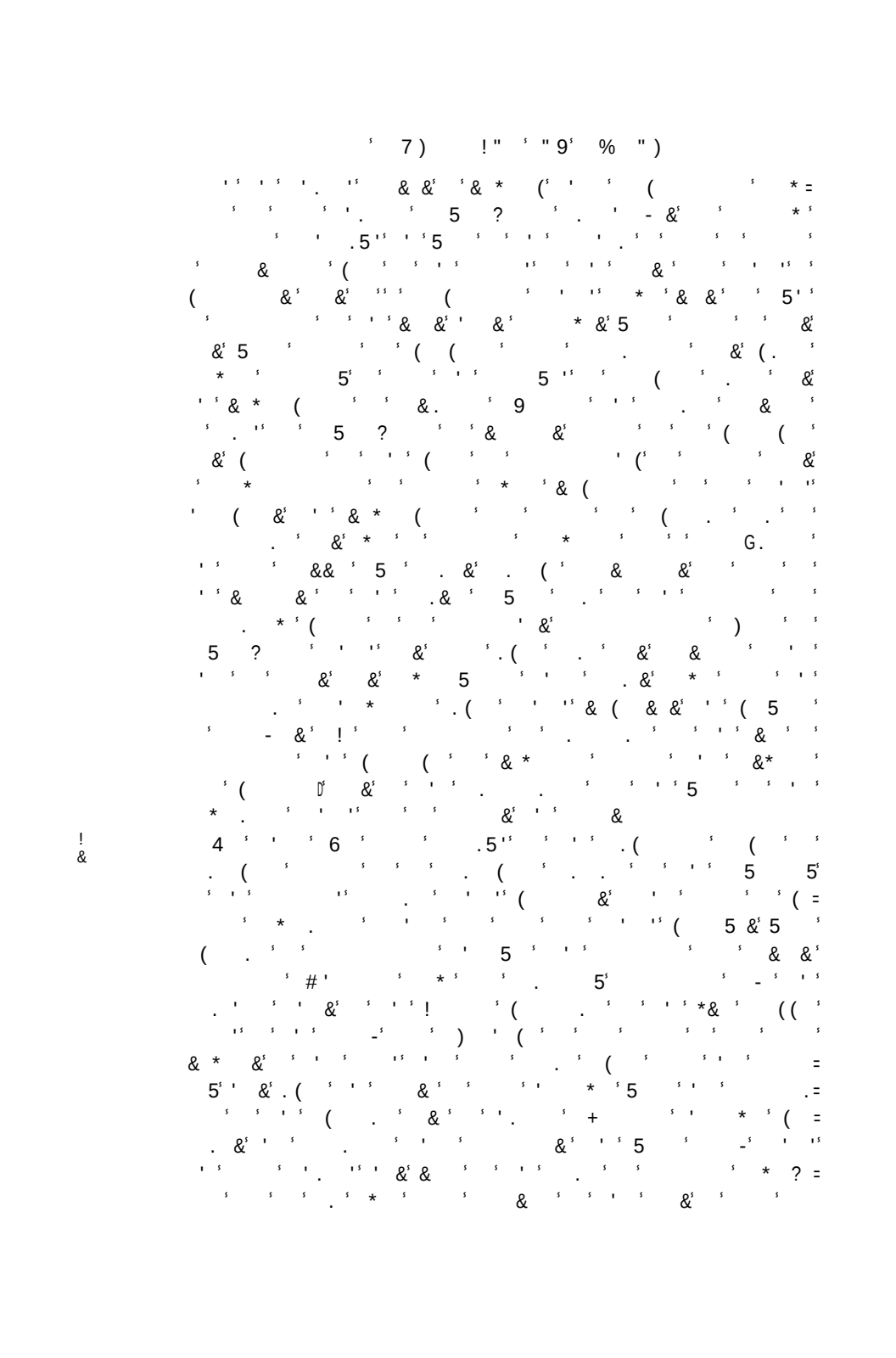


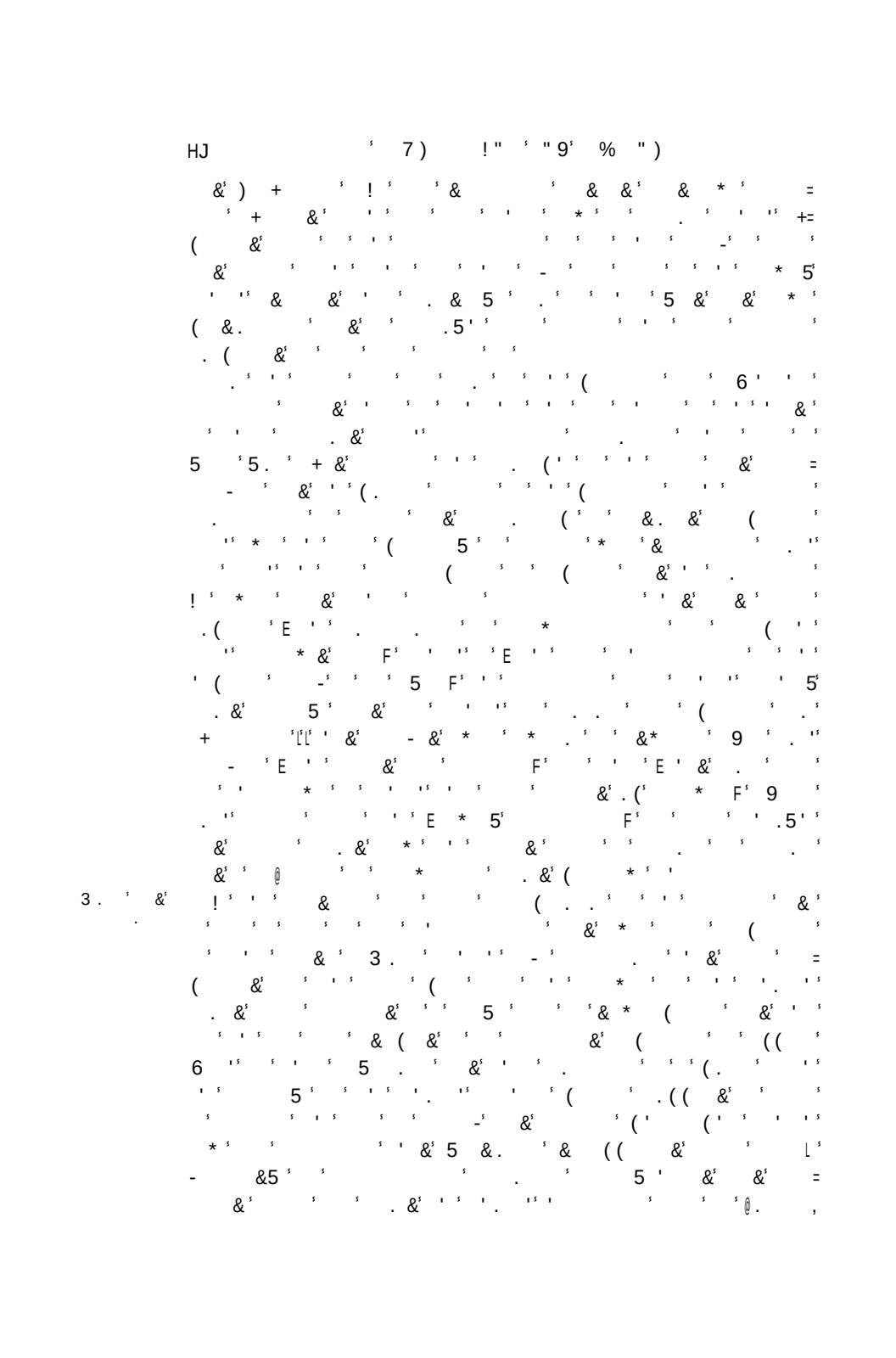
ST. ANTHONY, BY ALBRECHT DÜRER. An idealized mediæval town.

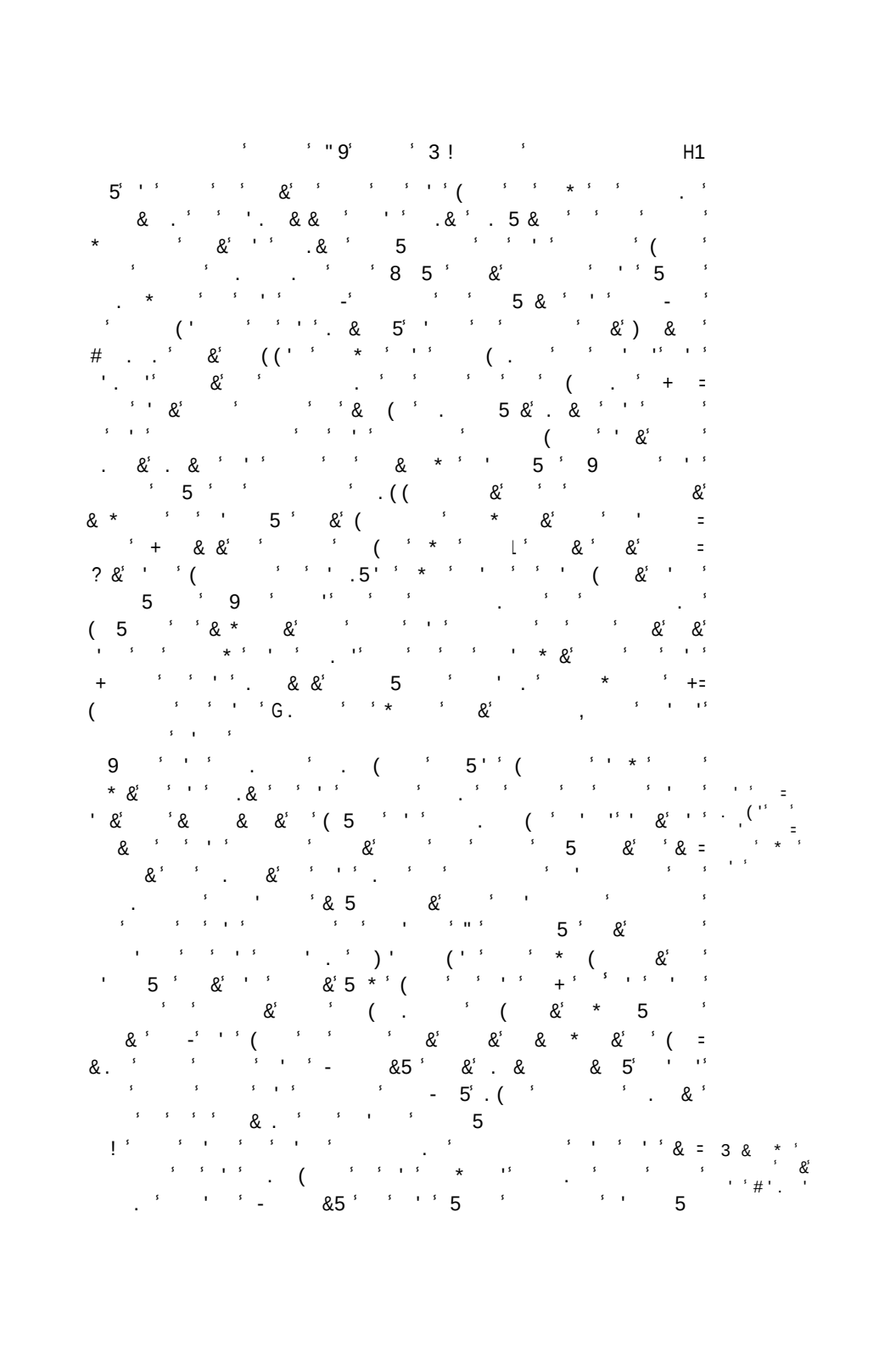


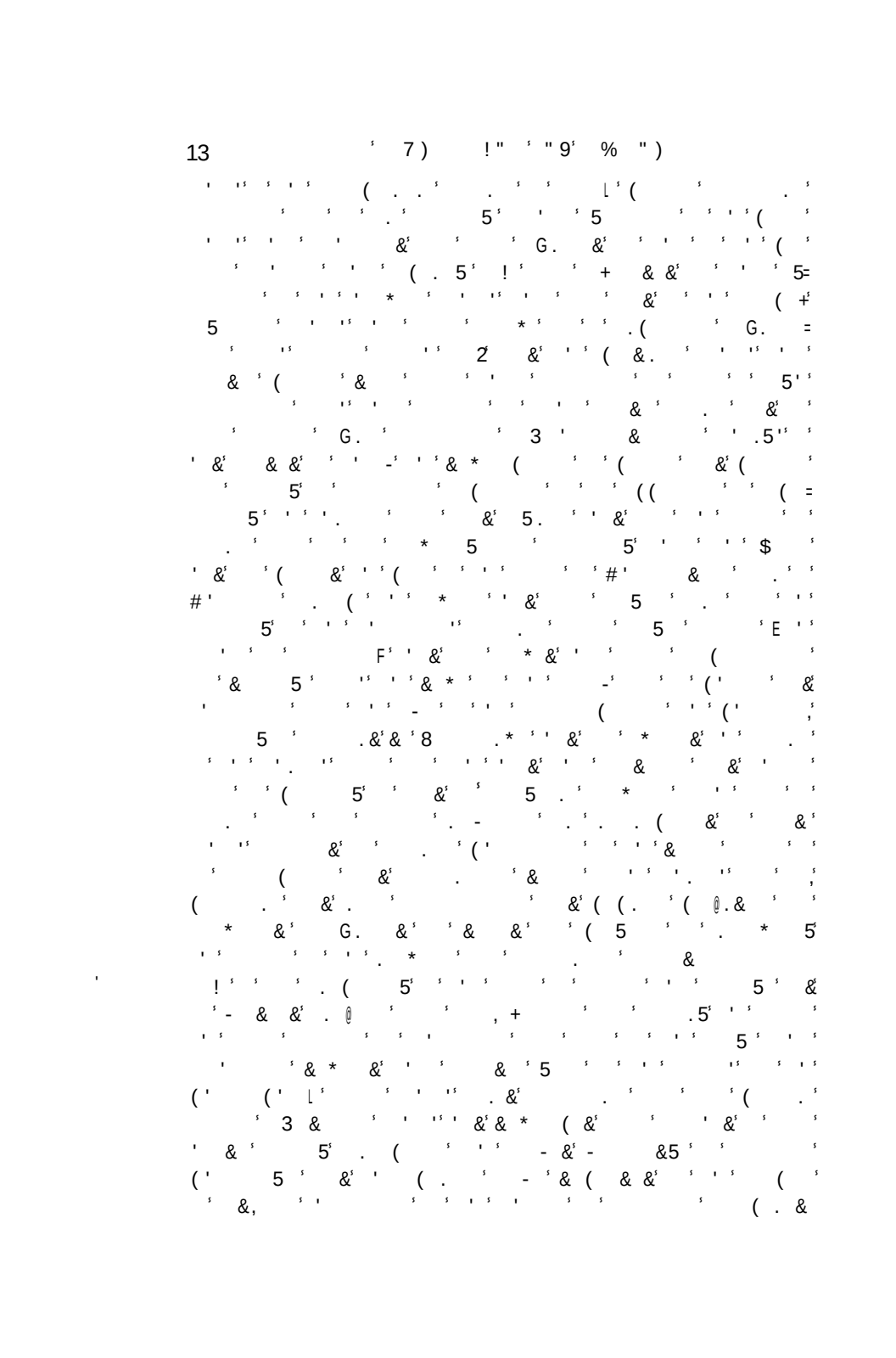


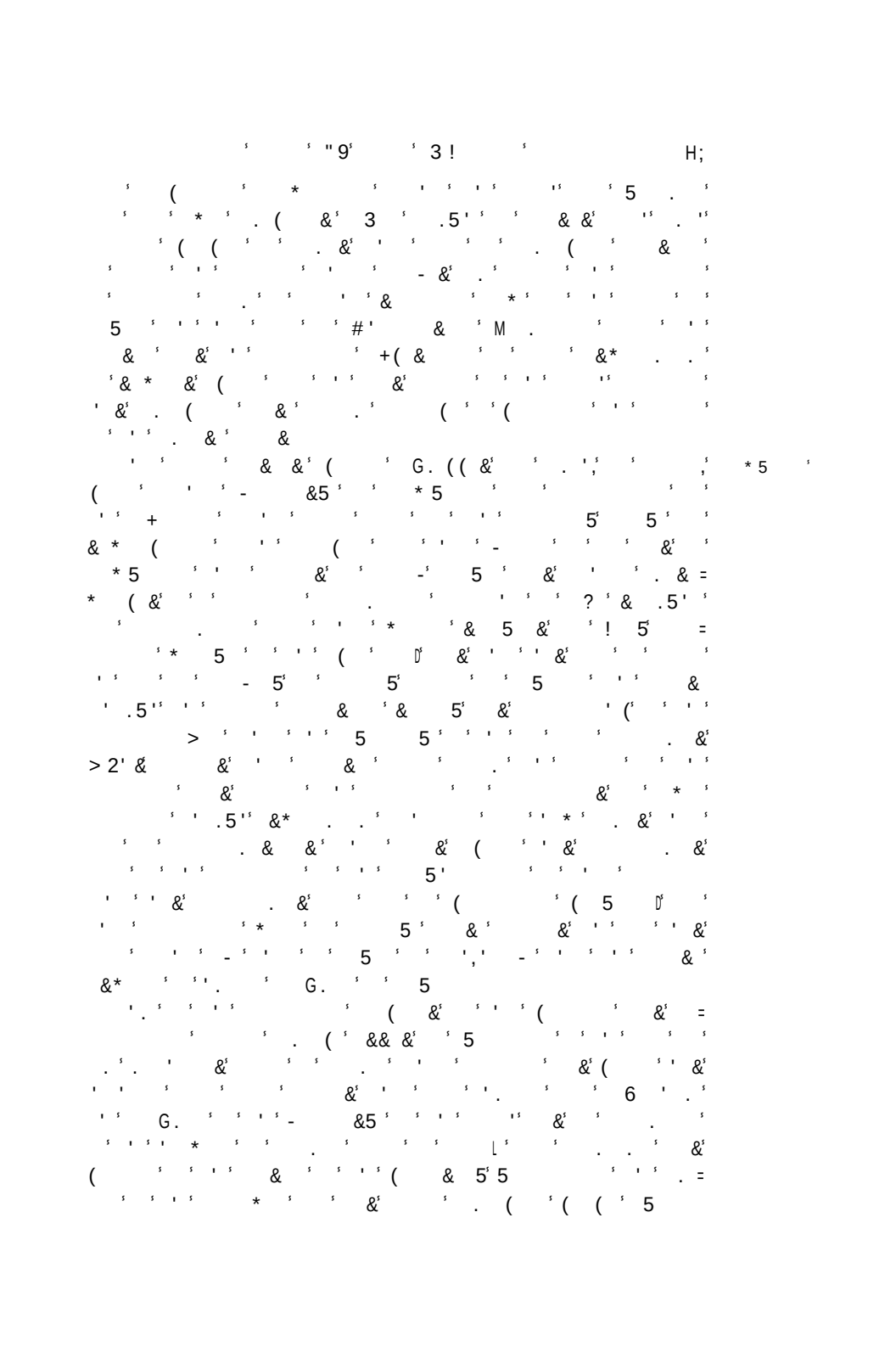












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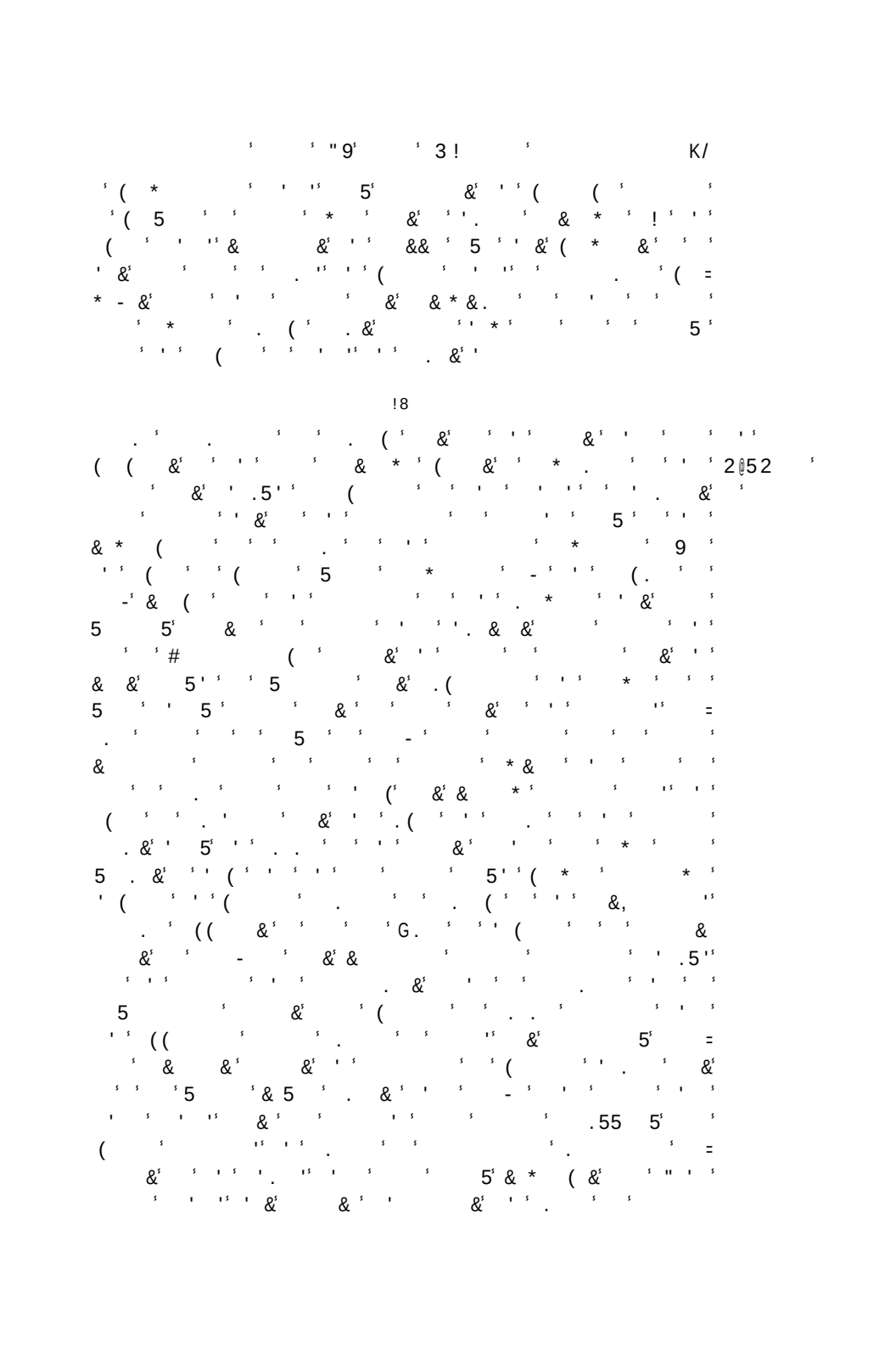

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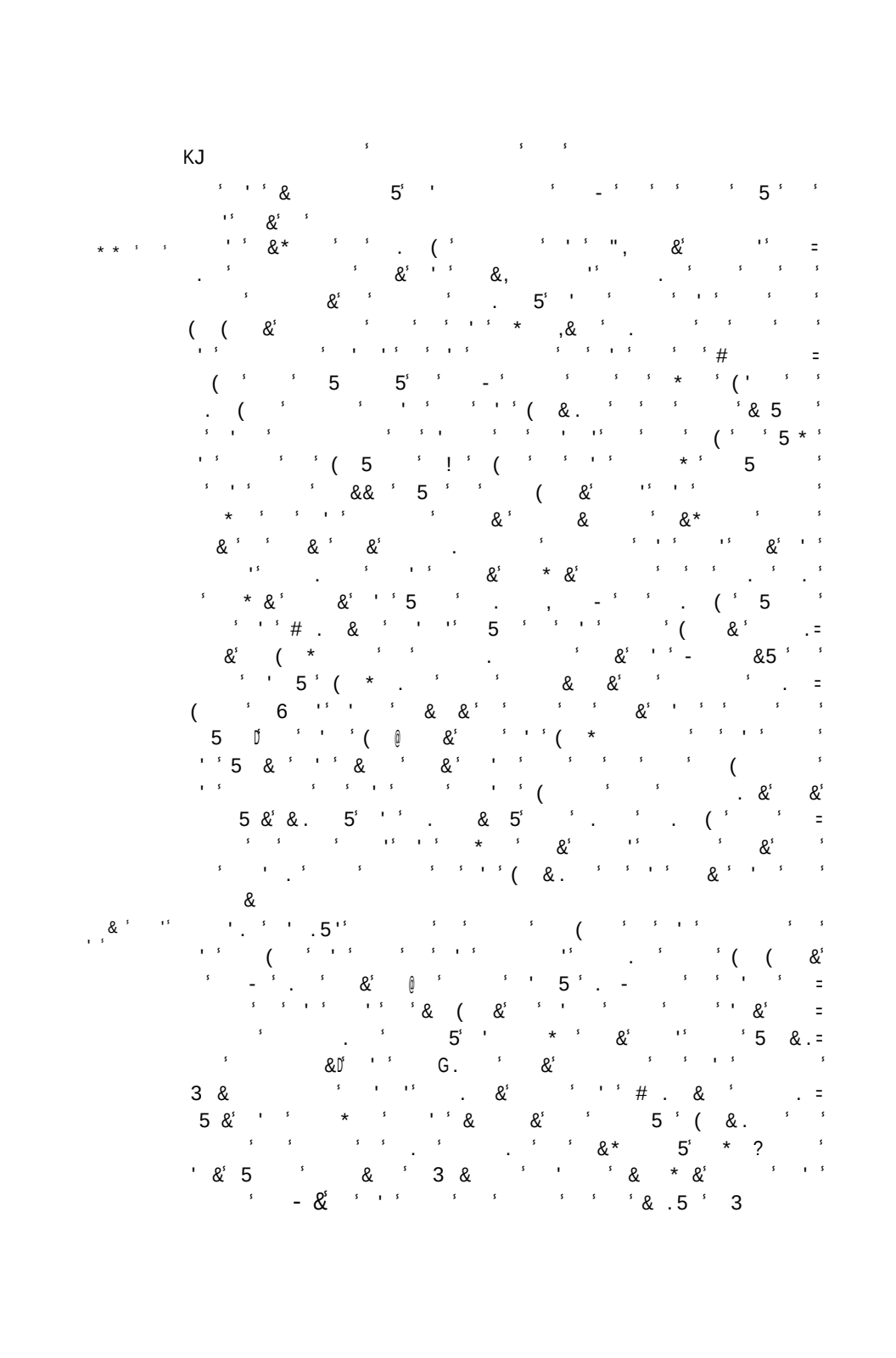

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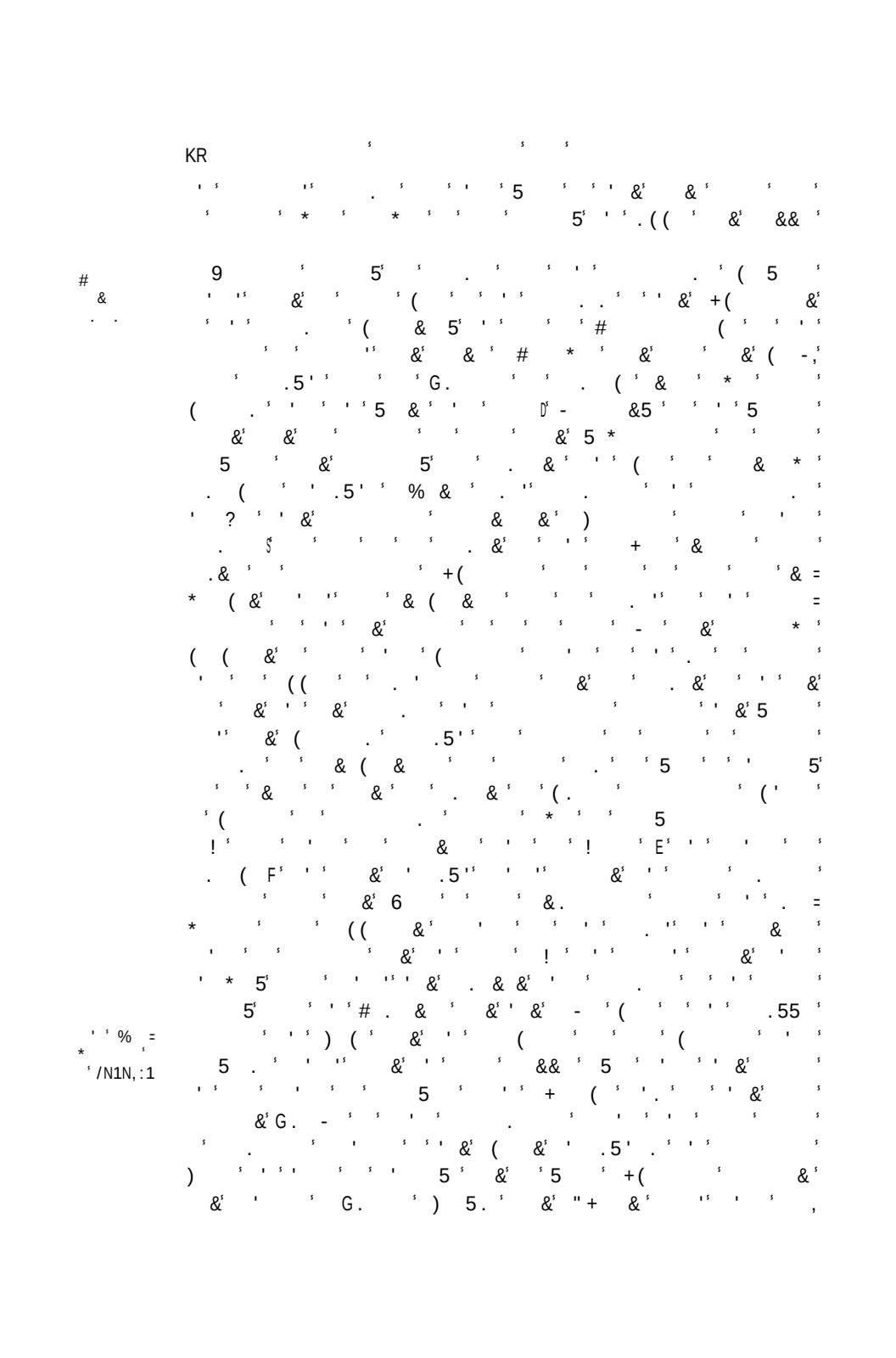

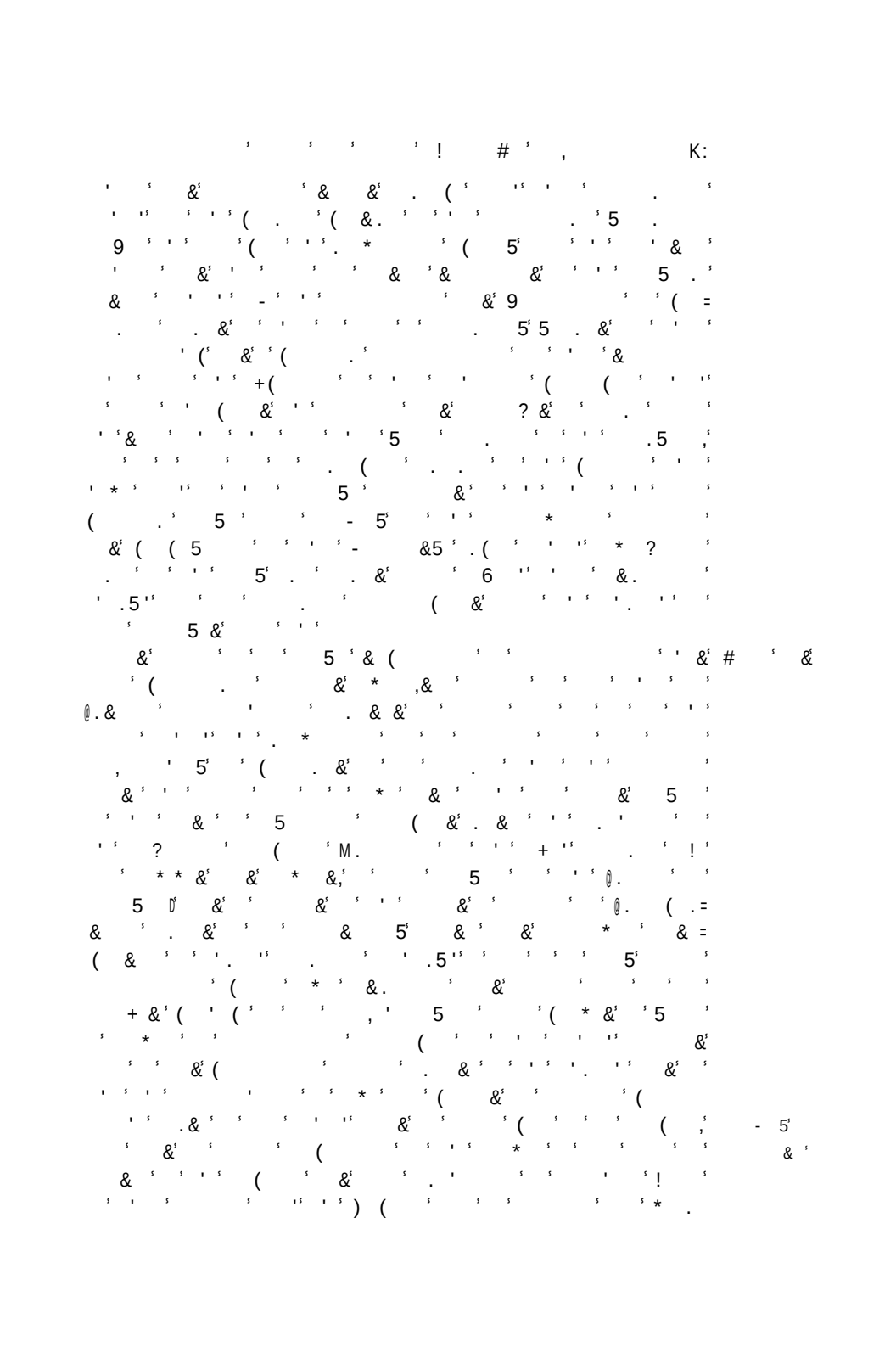

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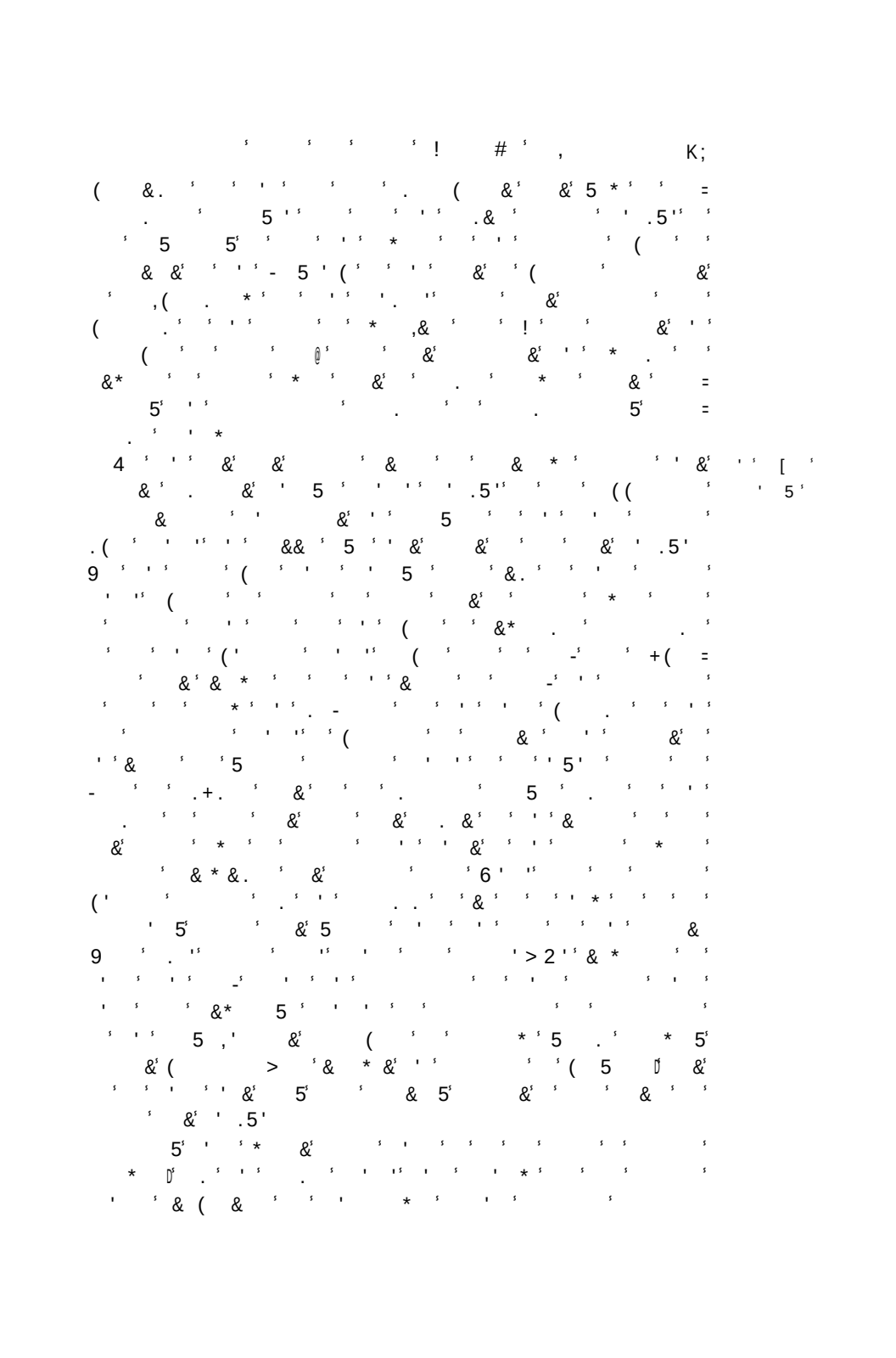

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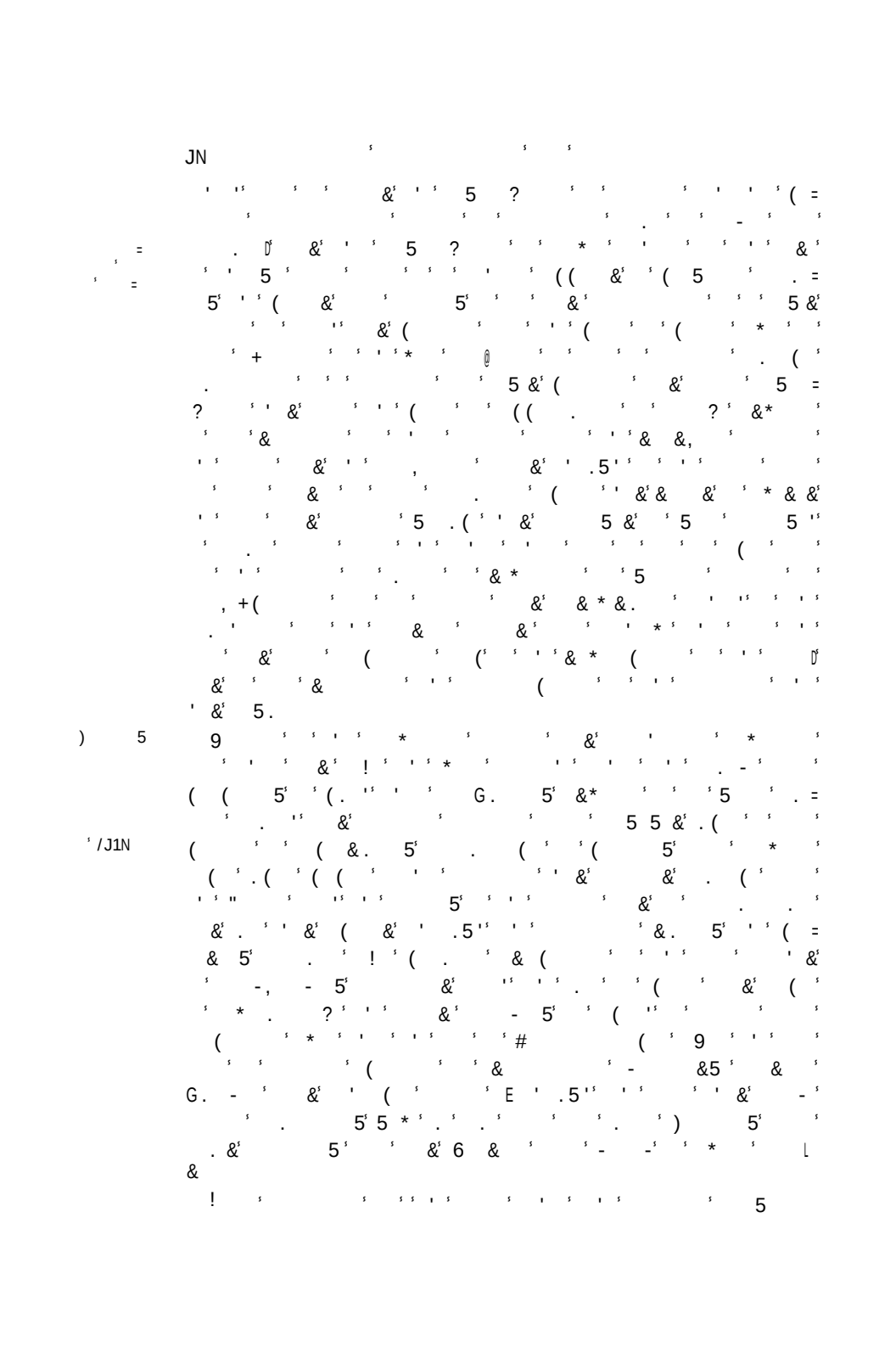
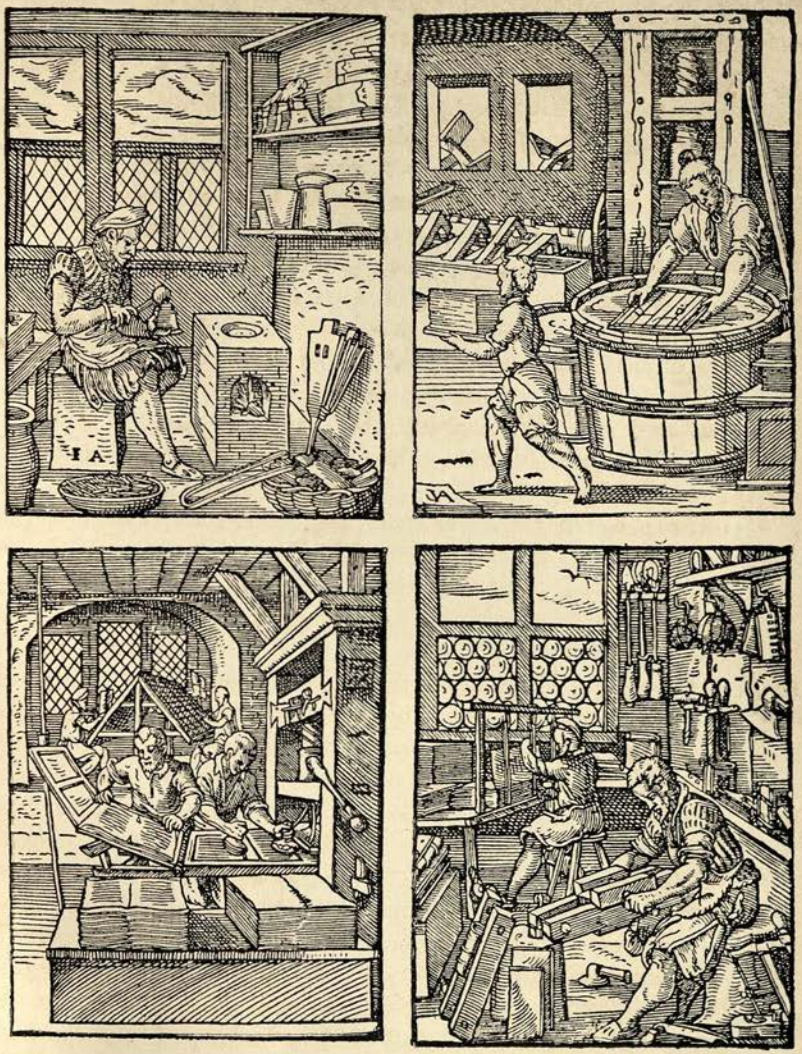
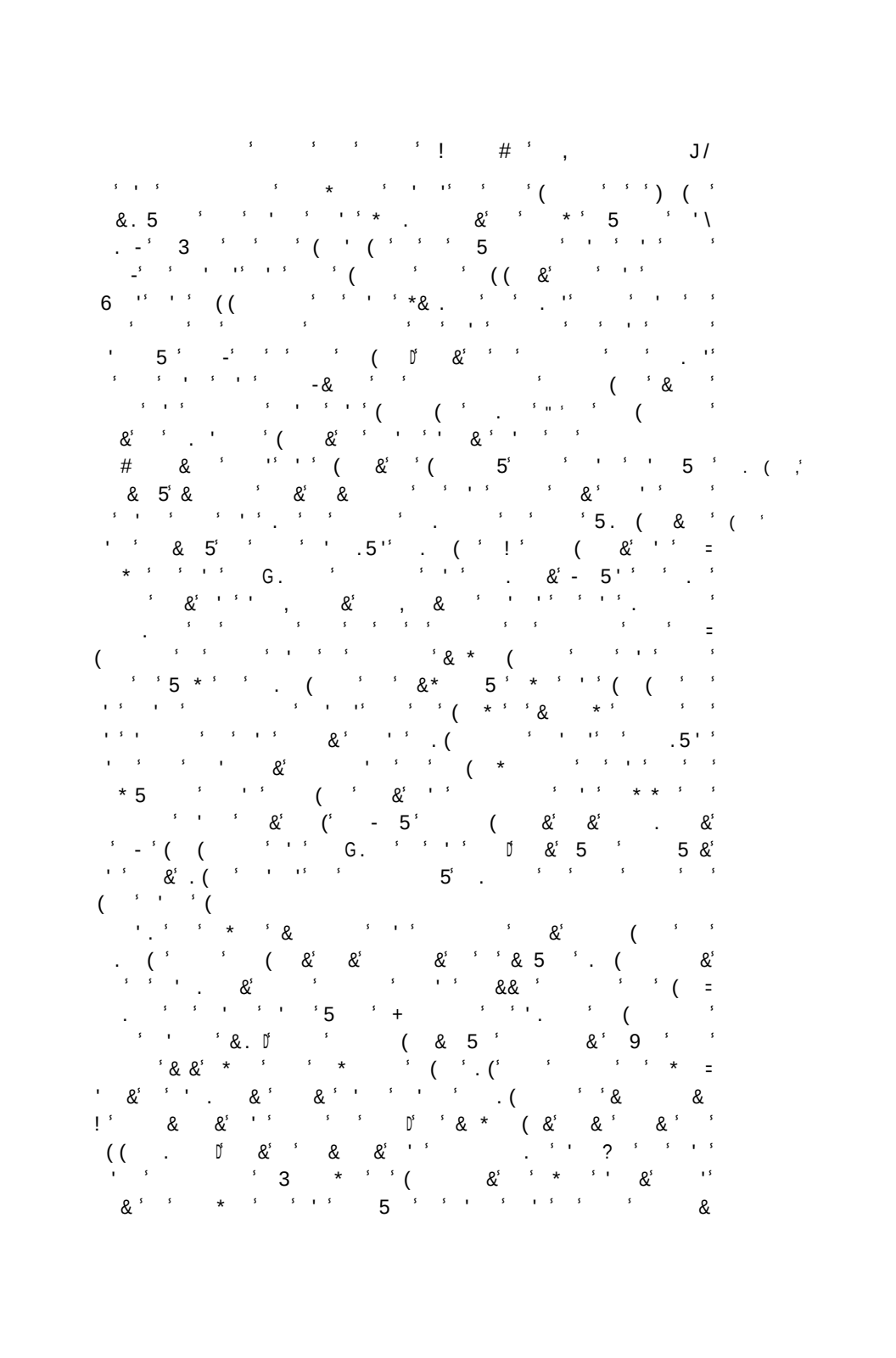




BOOK-MAKING.

From the wood-cuts of Jost Amman, 1562, illustrating type-founding and paper-making, printing and binding.



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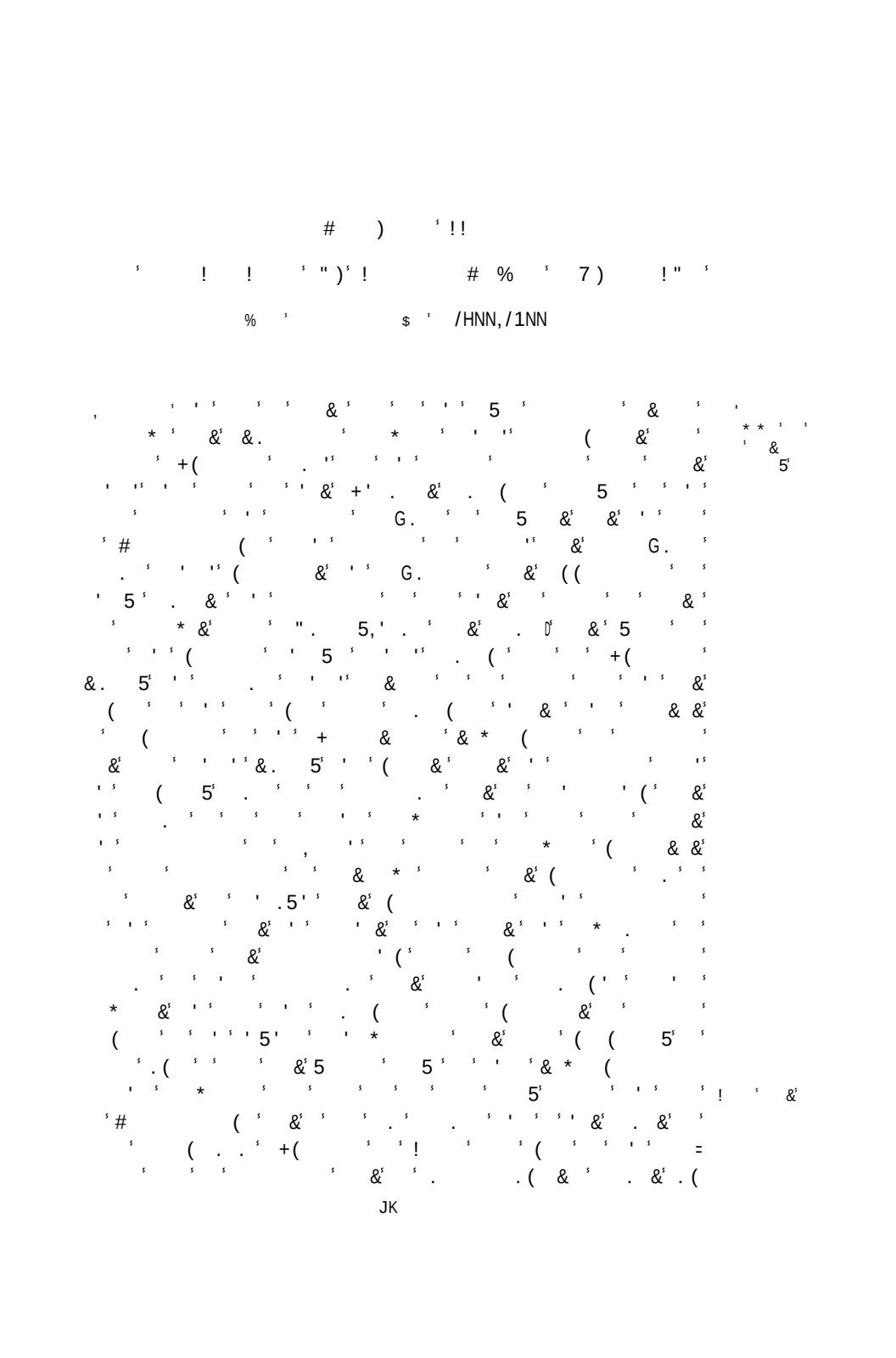

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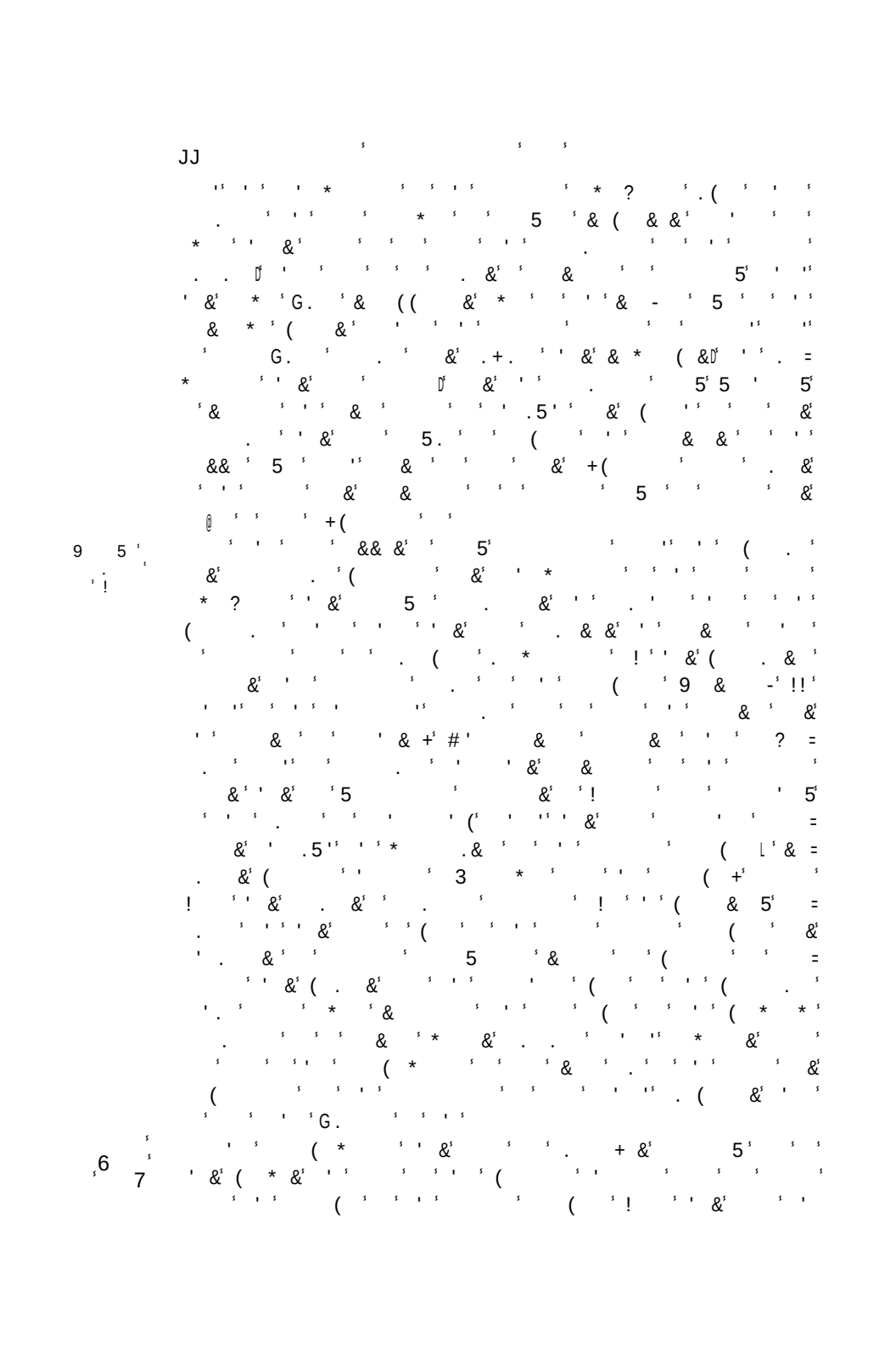

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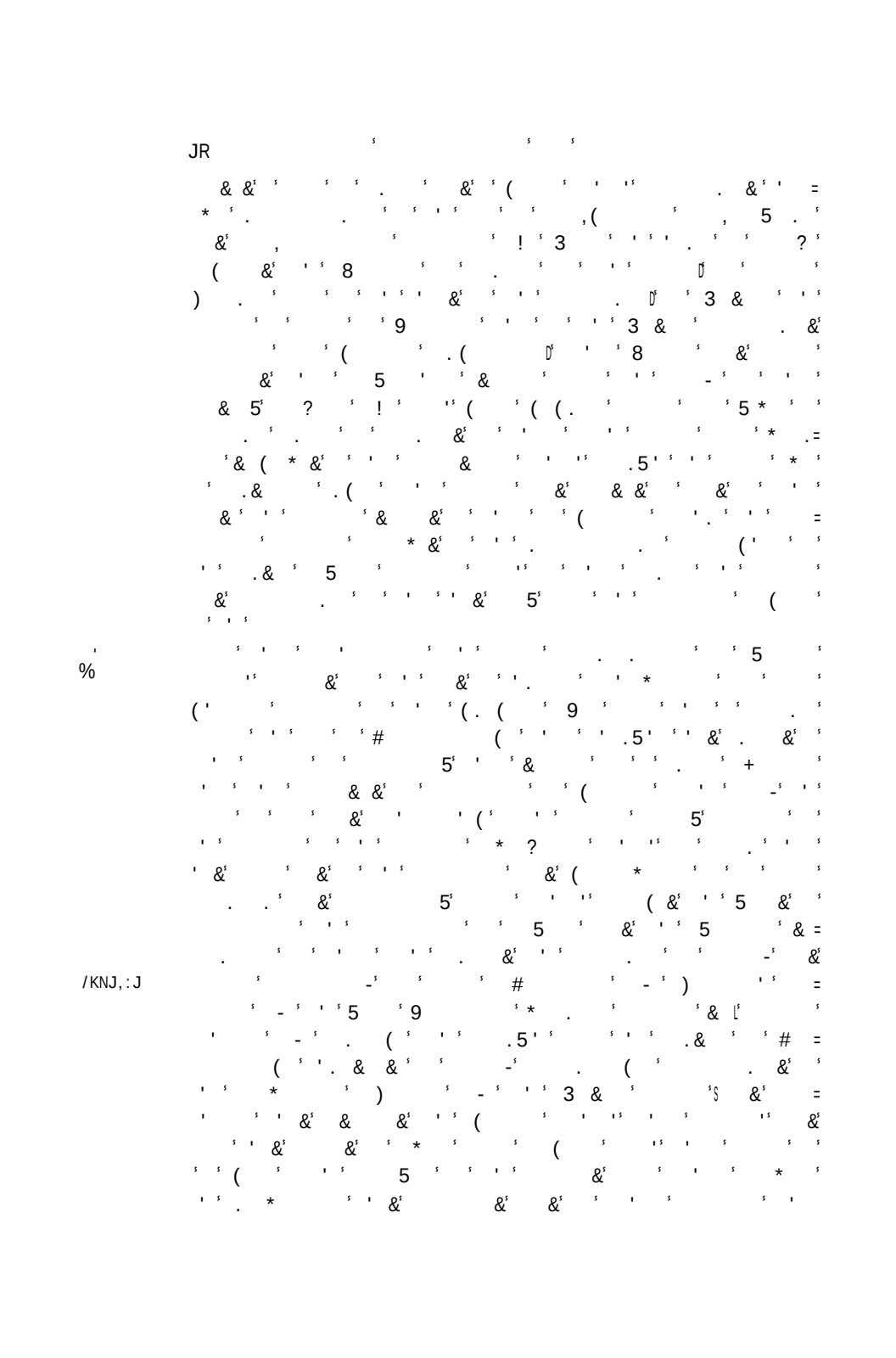

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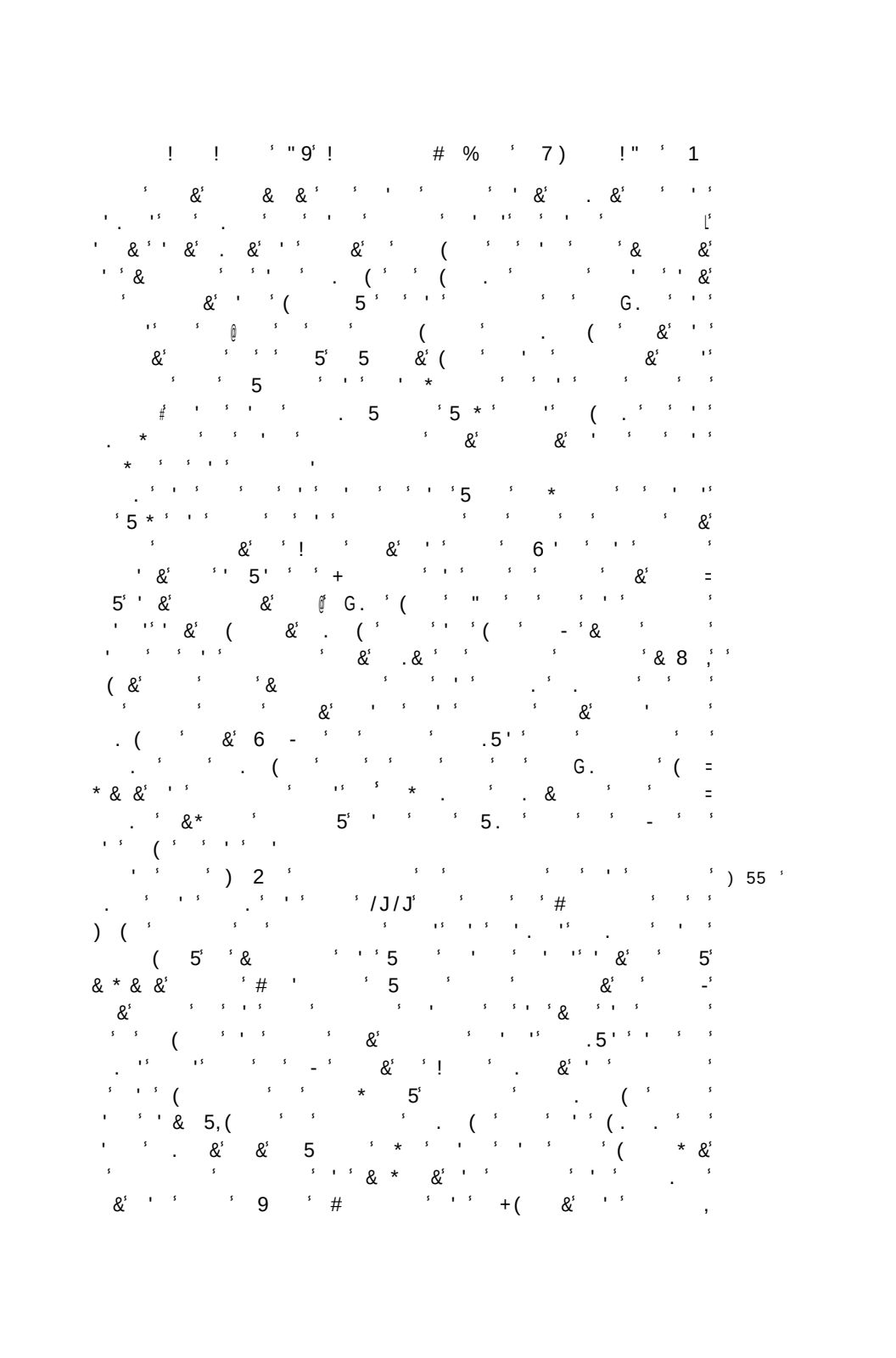
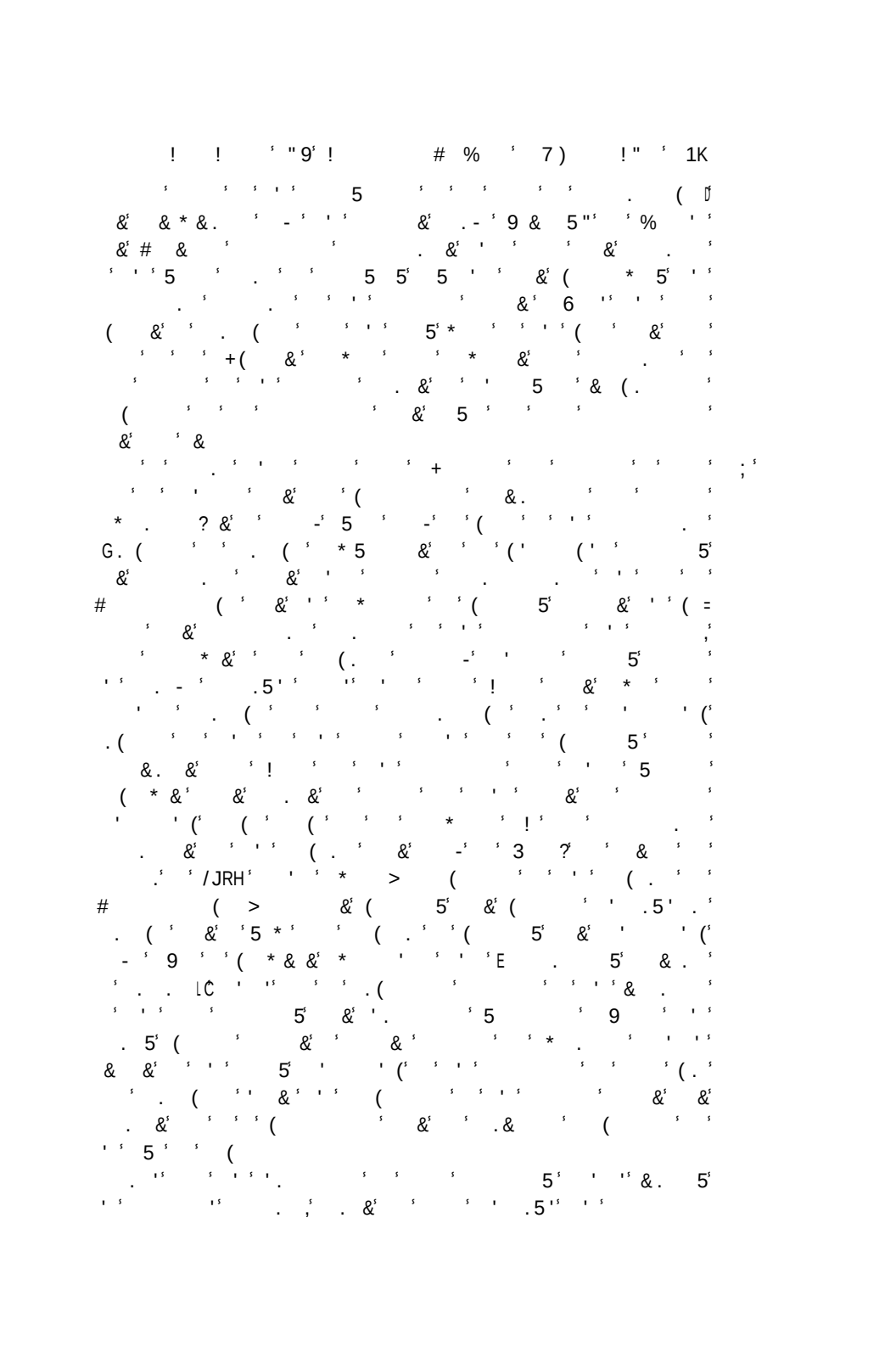
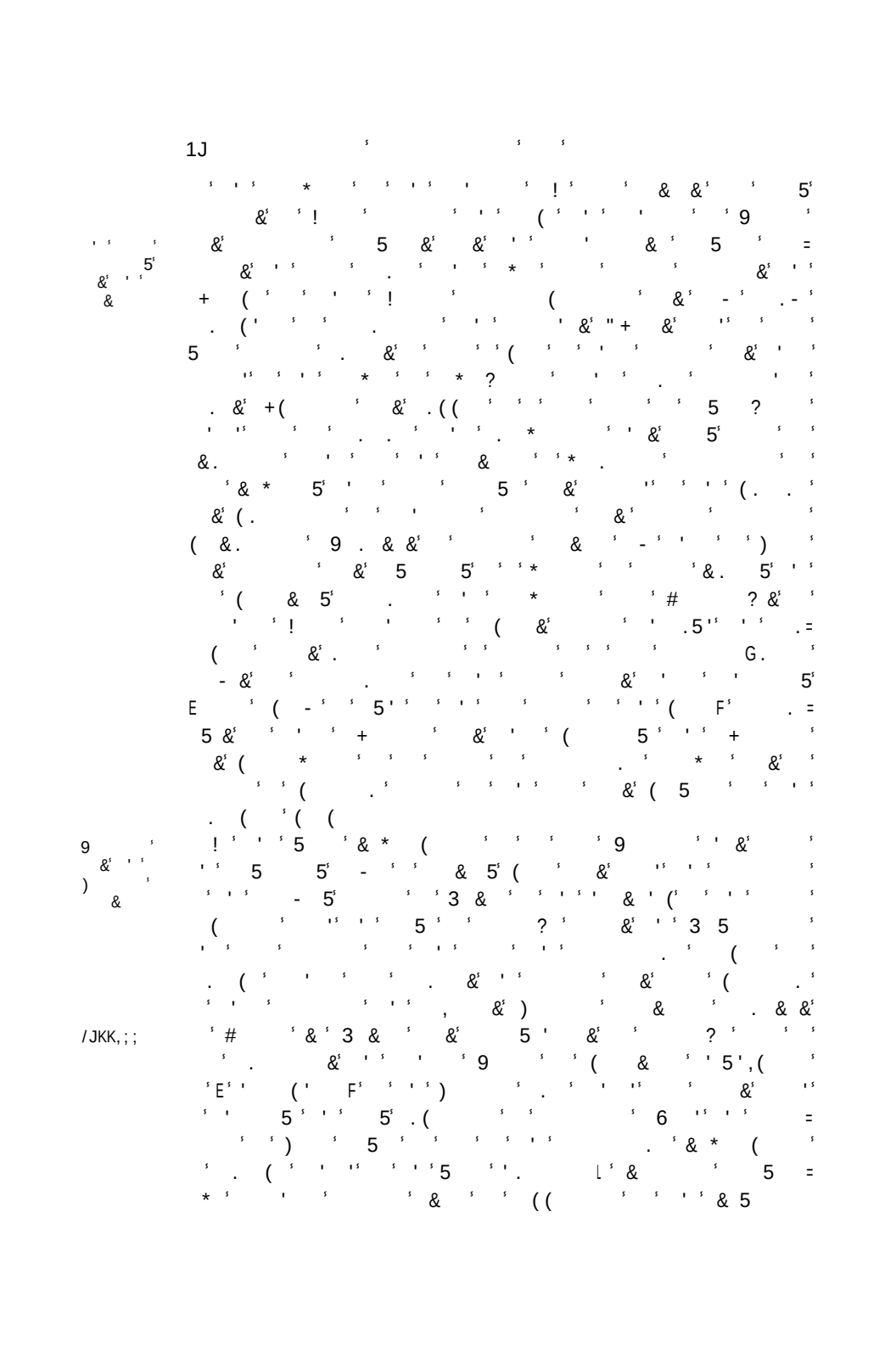
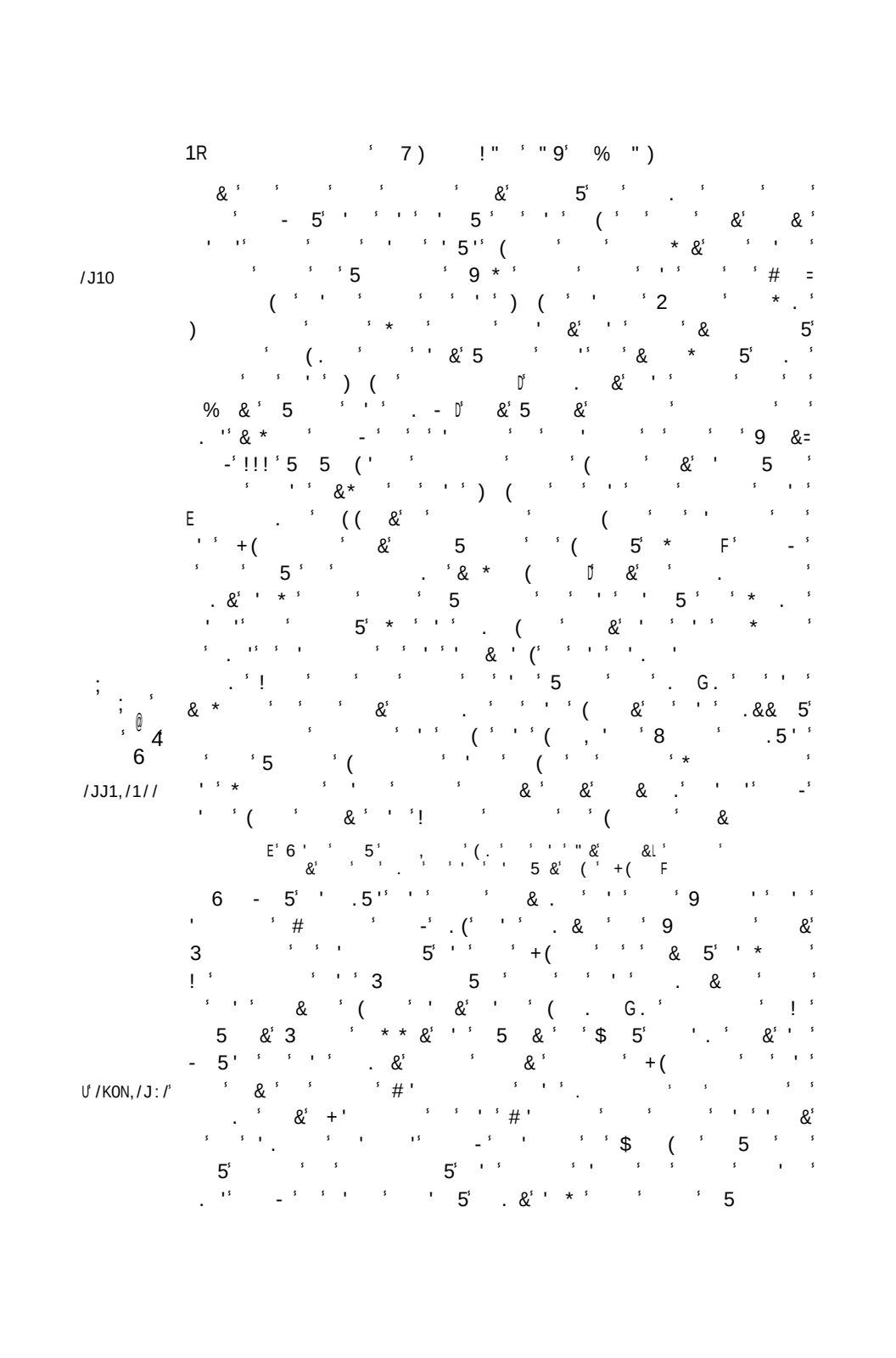
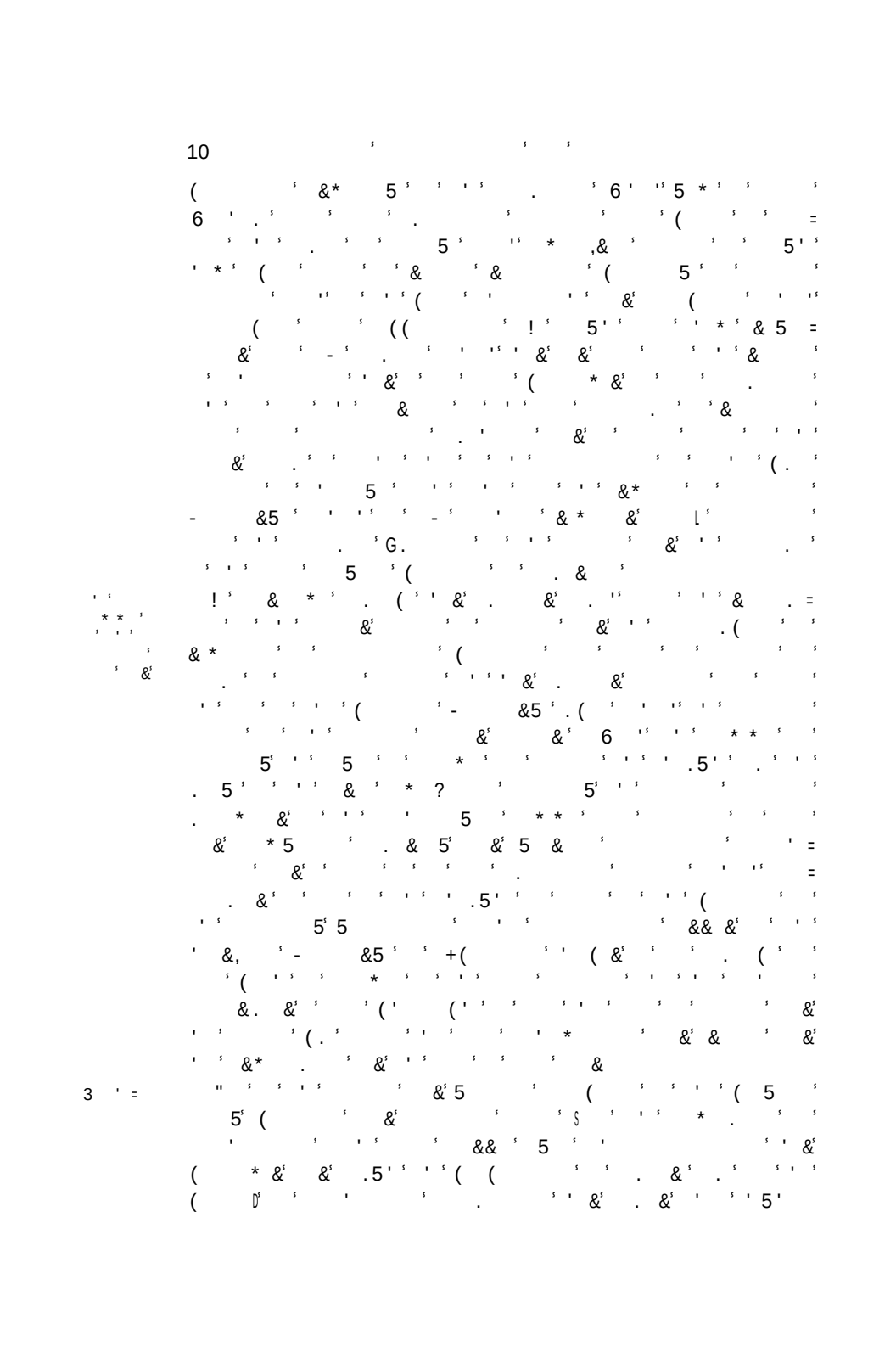
On the left a page from a tenth-century cartulary; on the right an illumination from a Book of Hours, about 1500. These two reproductions from manuscripts, by unknown artists, whatever their difference in ability, serve to illustrate the difference between mediæval and Renaissance art. Compare the drawing of the figures, and the conventionalized border of the one with the natural border of the other. From *Facsimiles of MSS. in British Museum.*

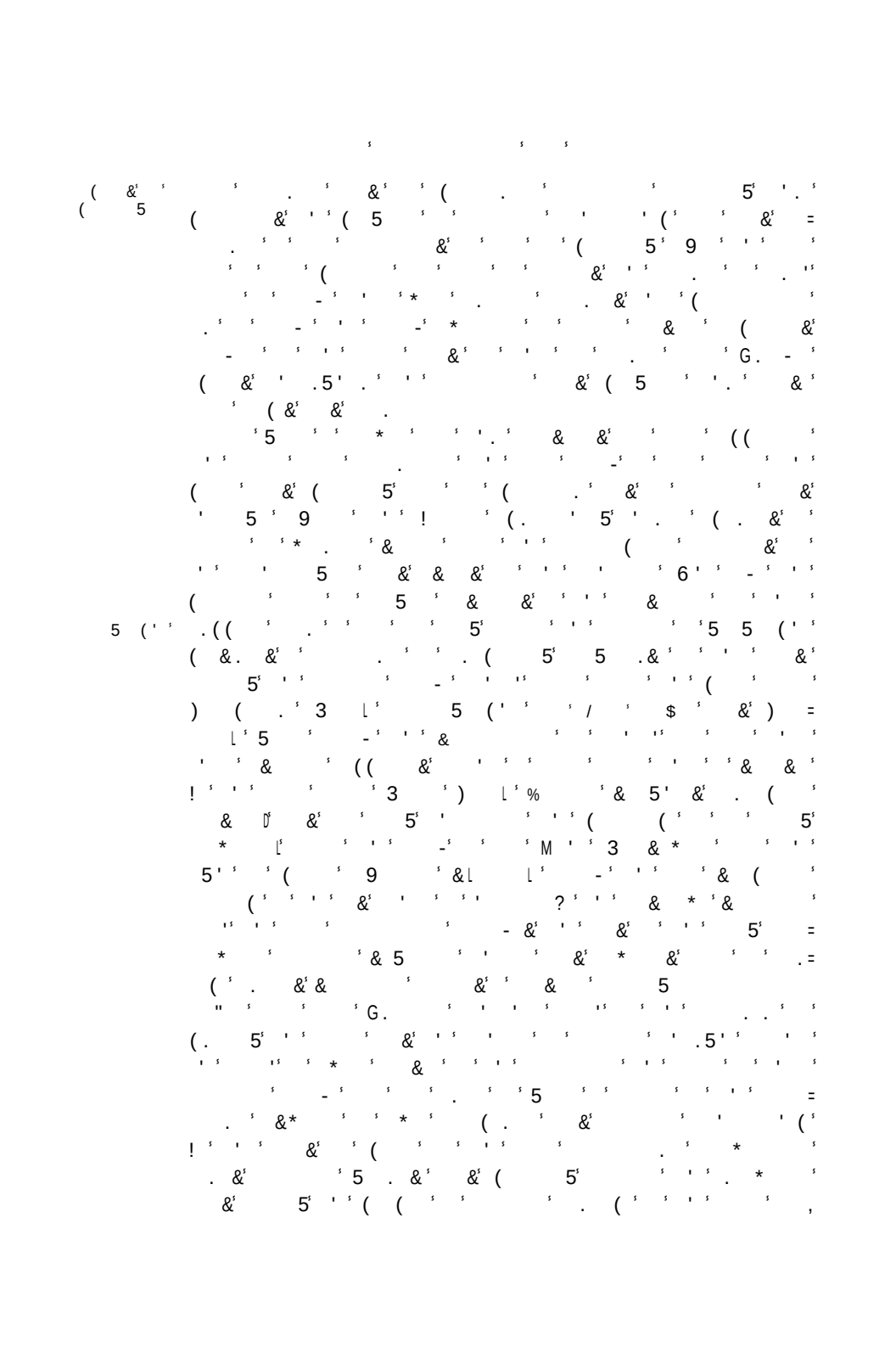


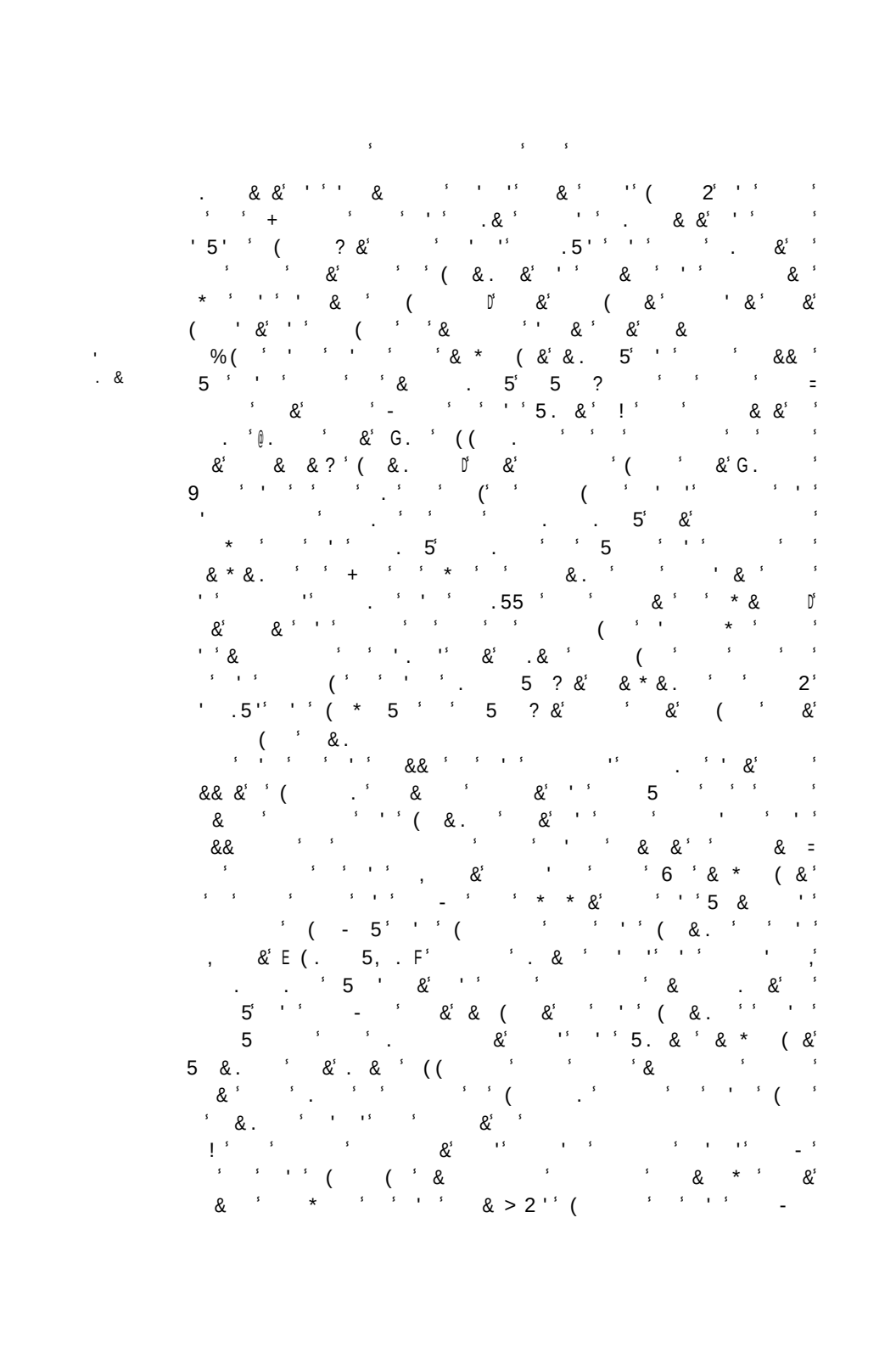


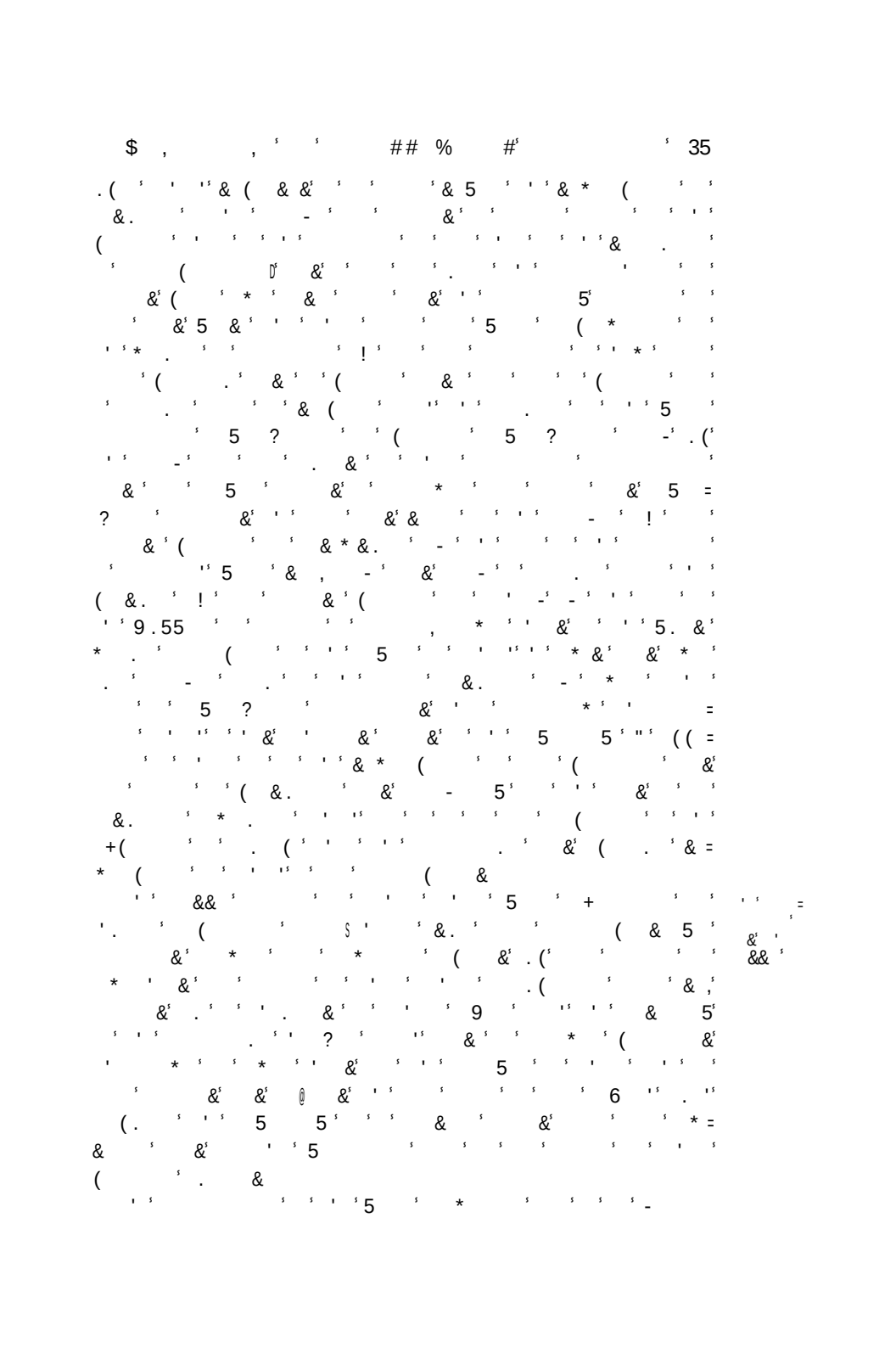












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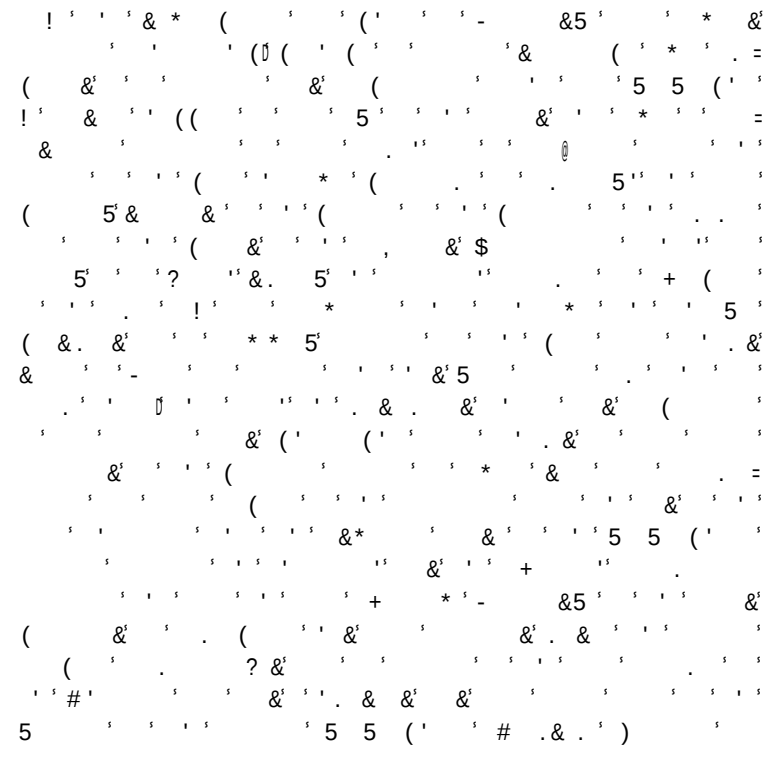
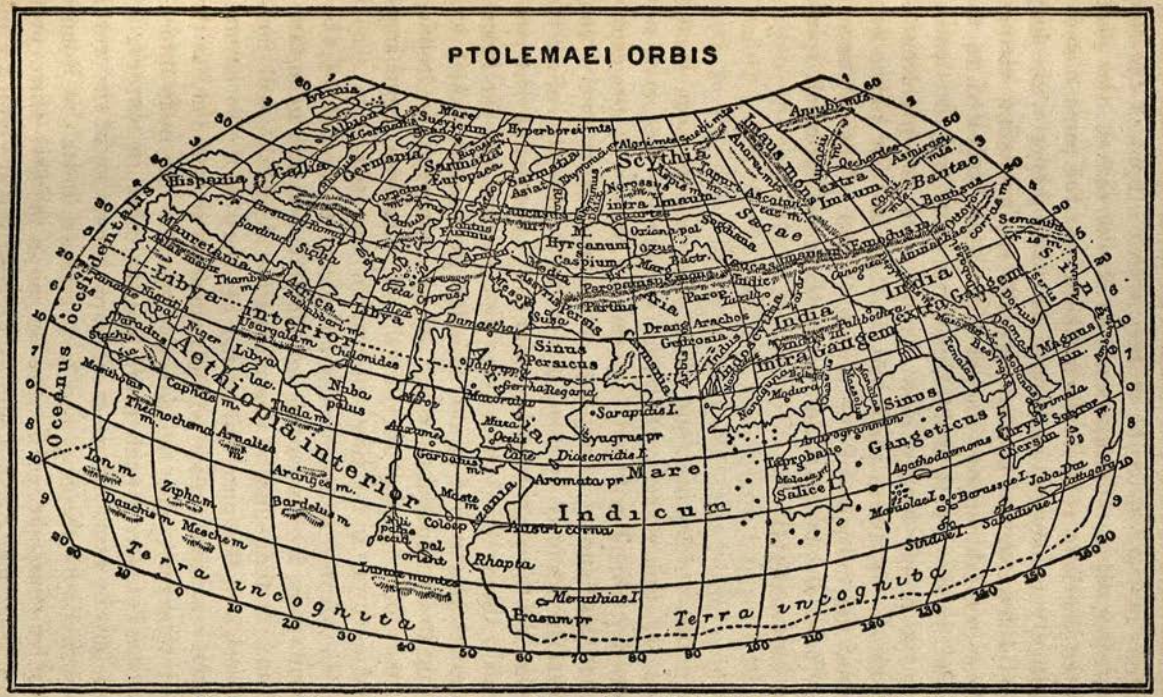
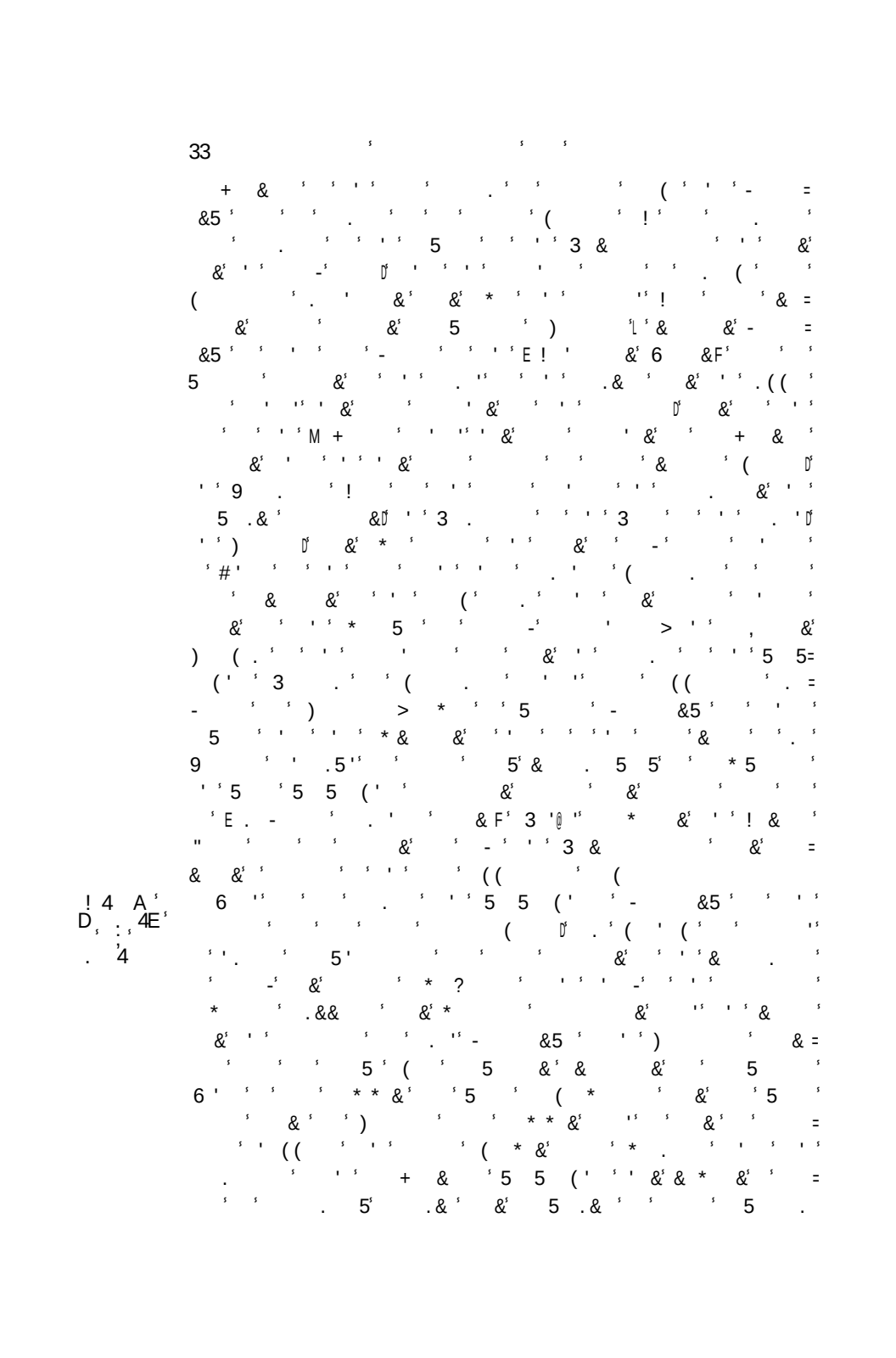




Ptolemy's Map of the World, re-drawn from C. Müller's edition, 1883-1906.

This map, drawn by Claudius Ptolemæus of Alexandria in the second century A.D., became the basis of cartography when it revived in the fifteenth and sixteenth centuries. (See Ptolemy, 1540 map, p. 73.) It will be noted that it includes only the "known world," omitting the Pacific Ocean, the western hemisphere, and a great part of the Atlantic. The error consists in the elongation of the degree and measuring eastward from the Fortunate Isles (Insula Beatorum), thus greatly increasing the European-Asiatic land-mass and correspondingly diminishing the size of the unknown world.



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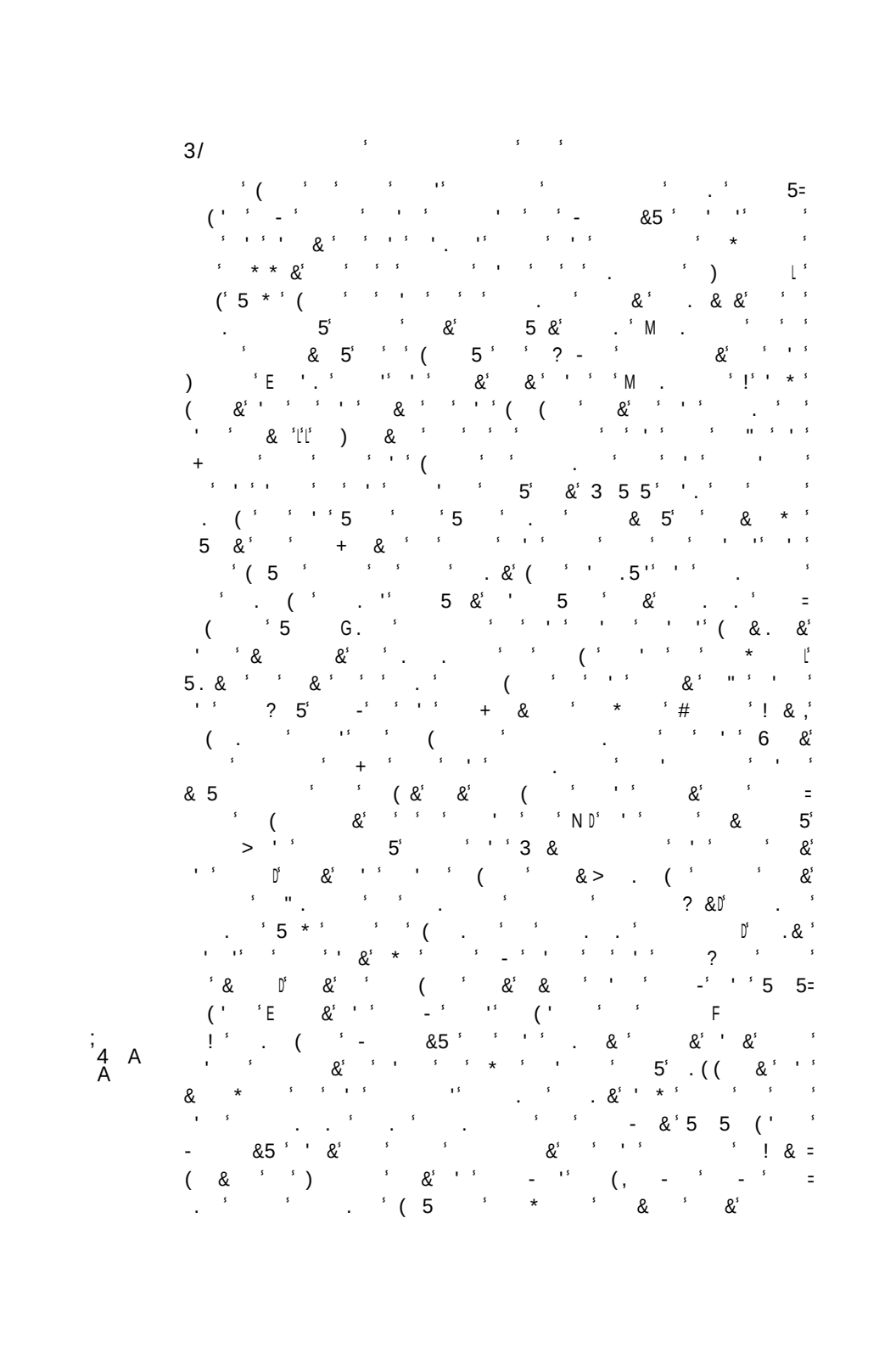

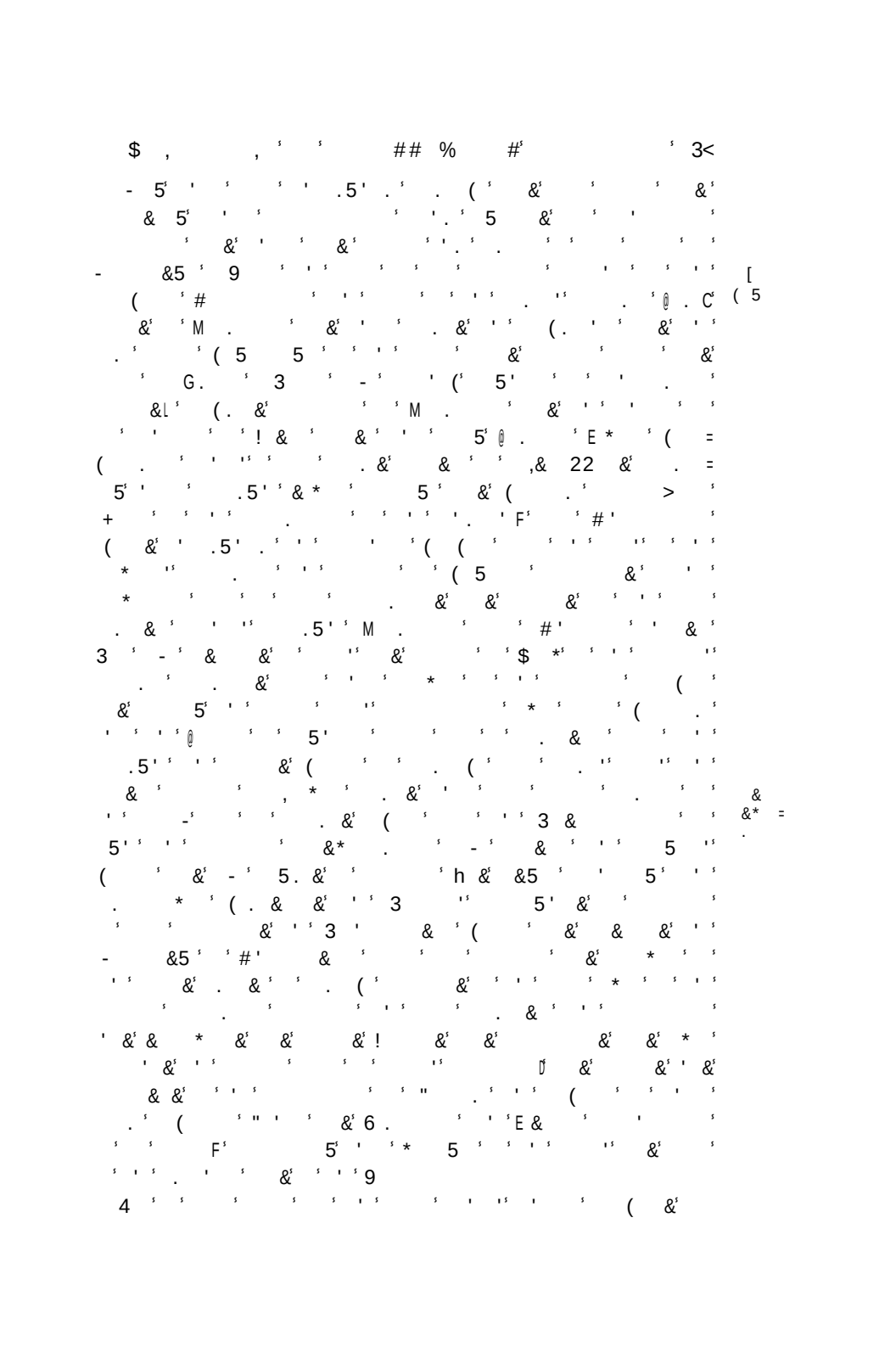

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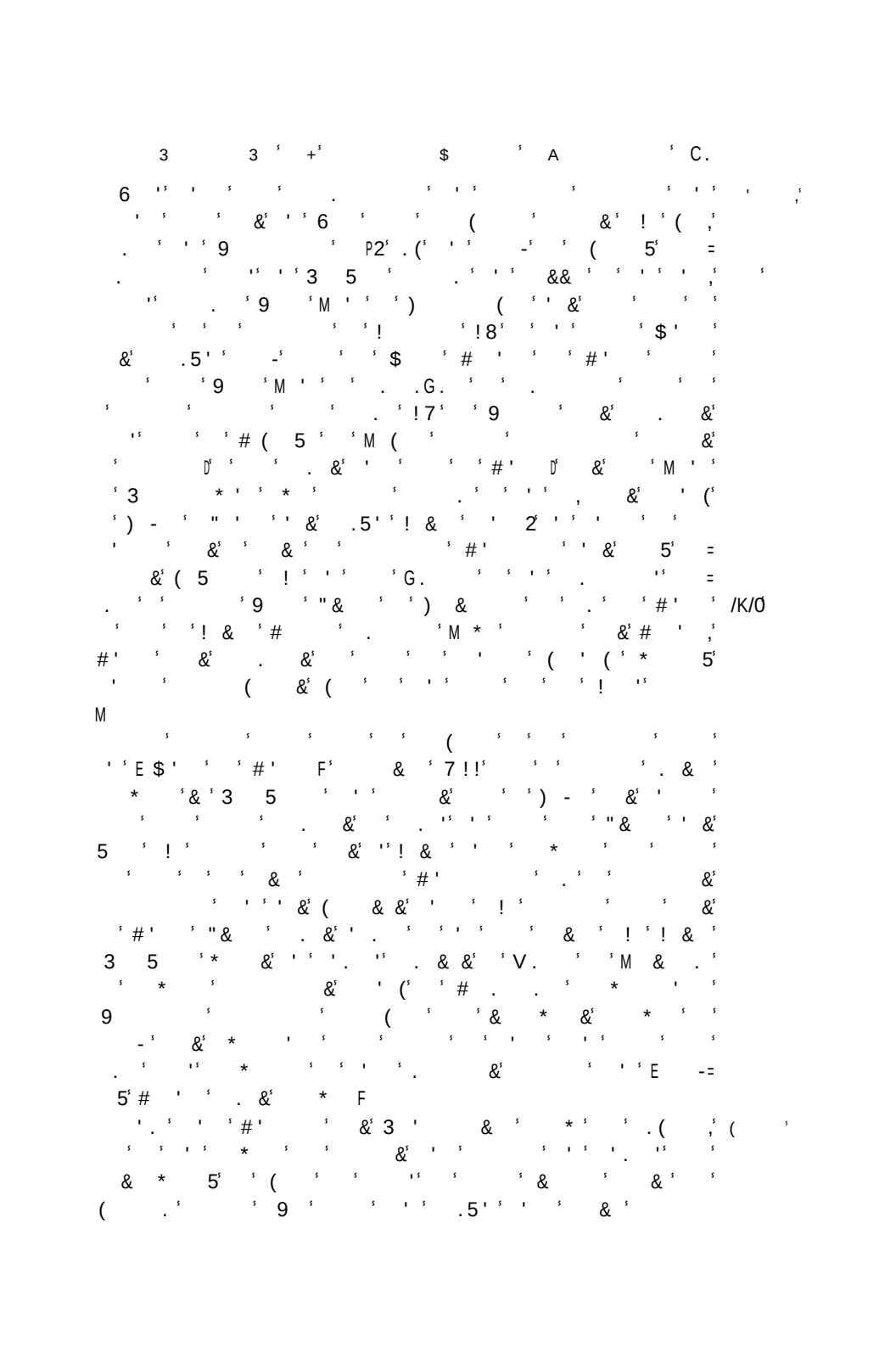
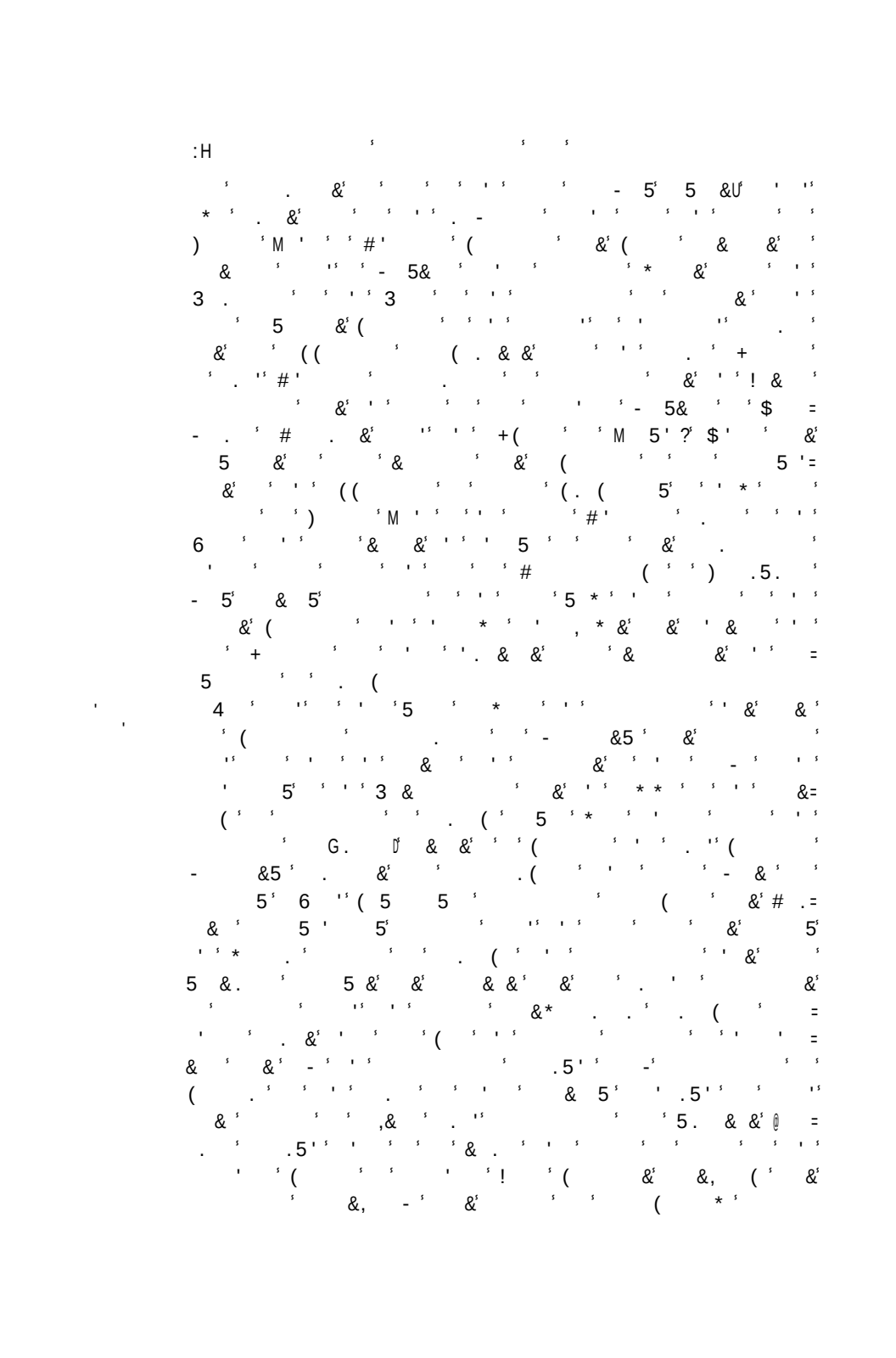
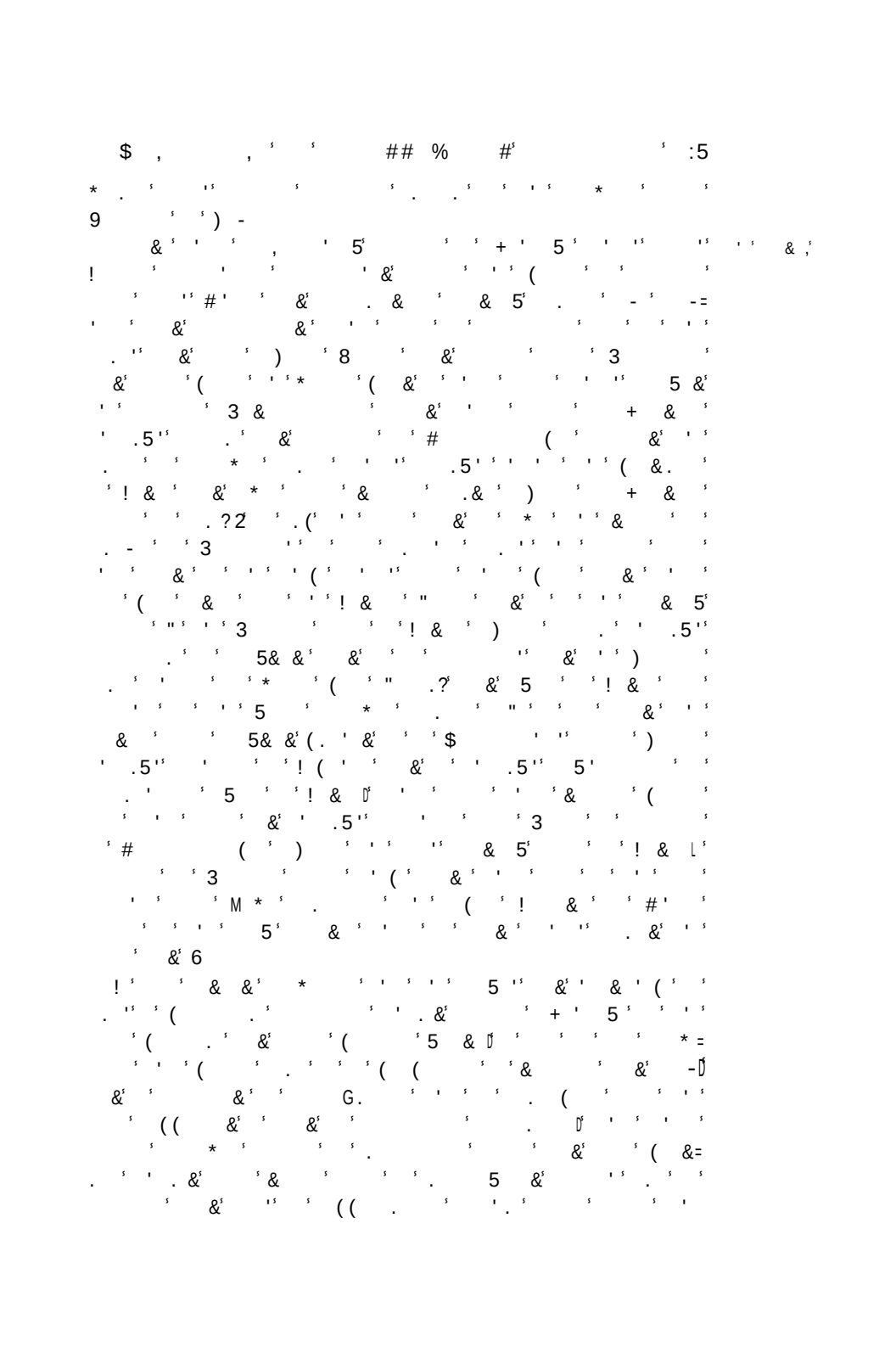
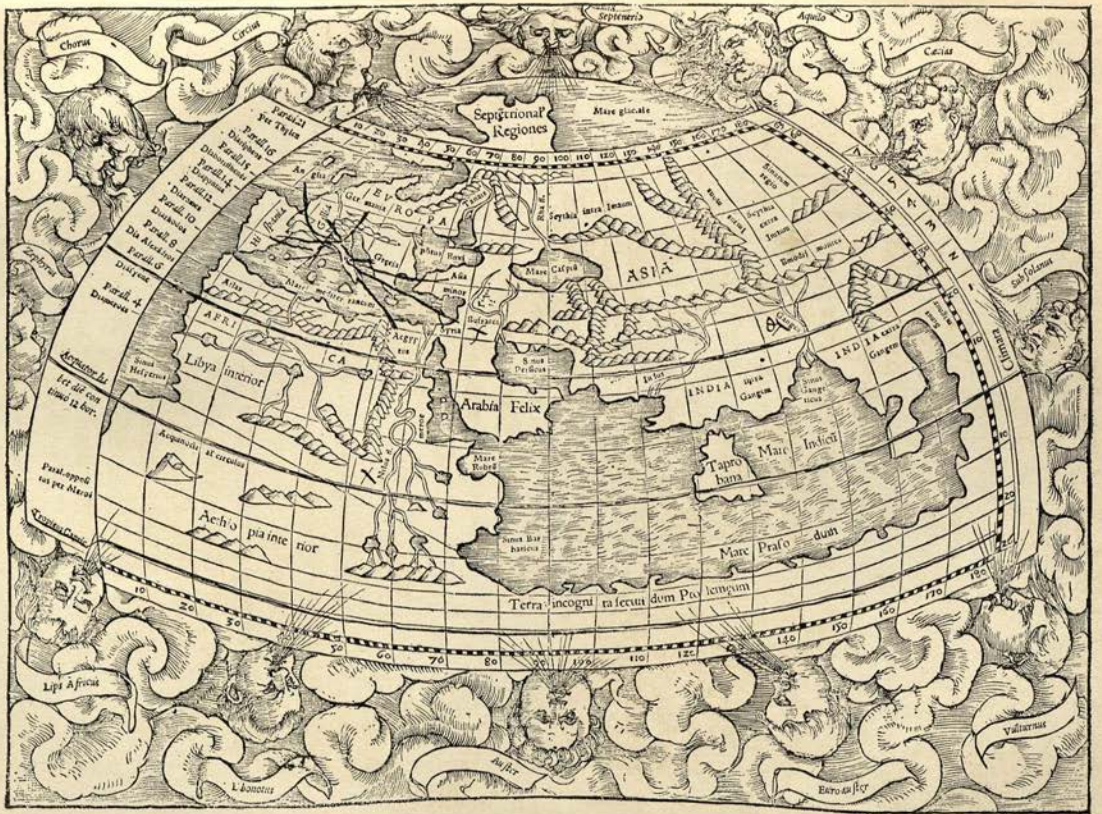
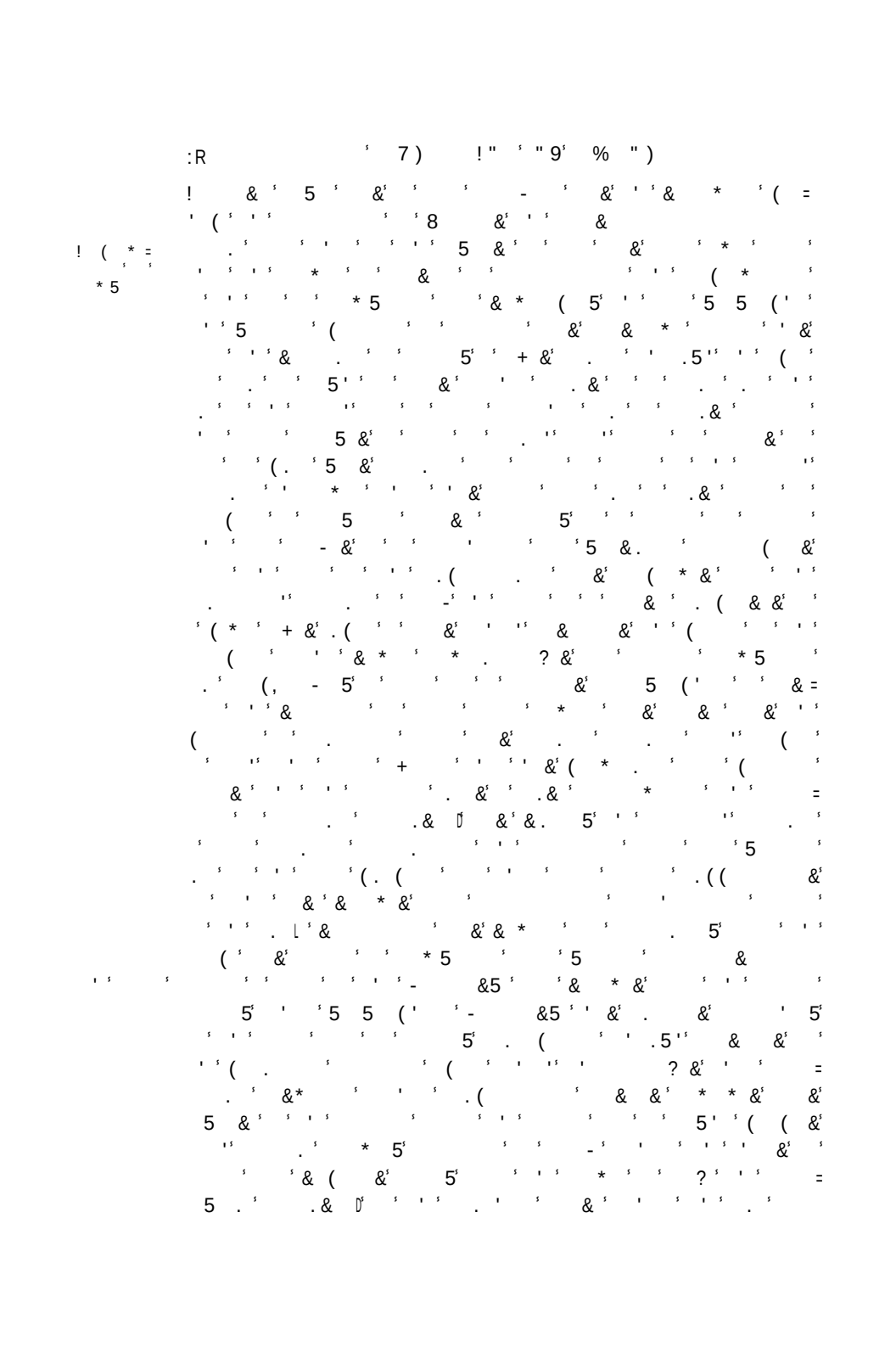


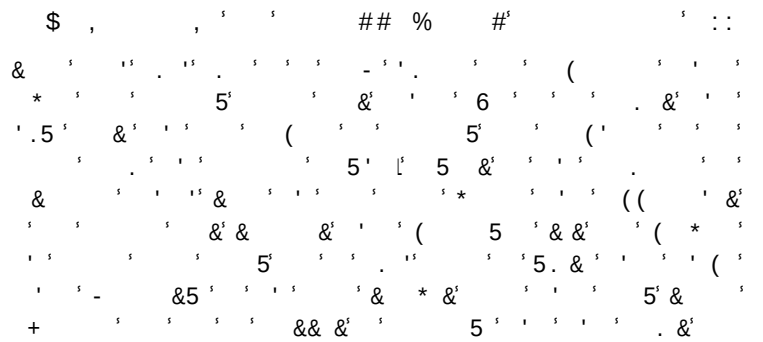


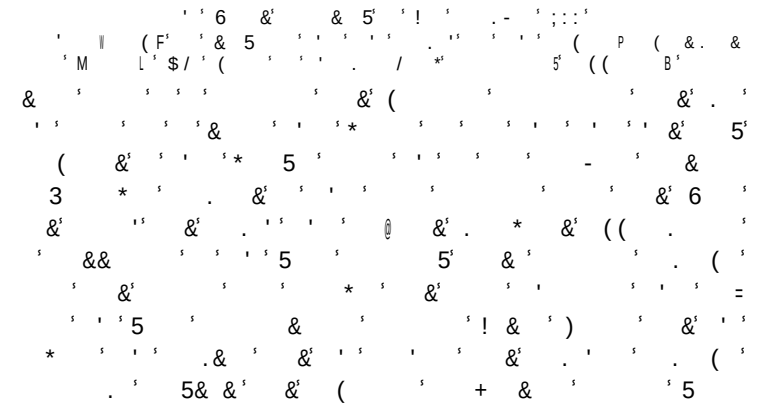


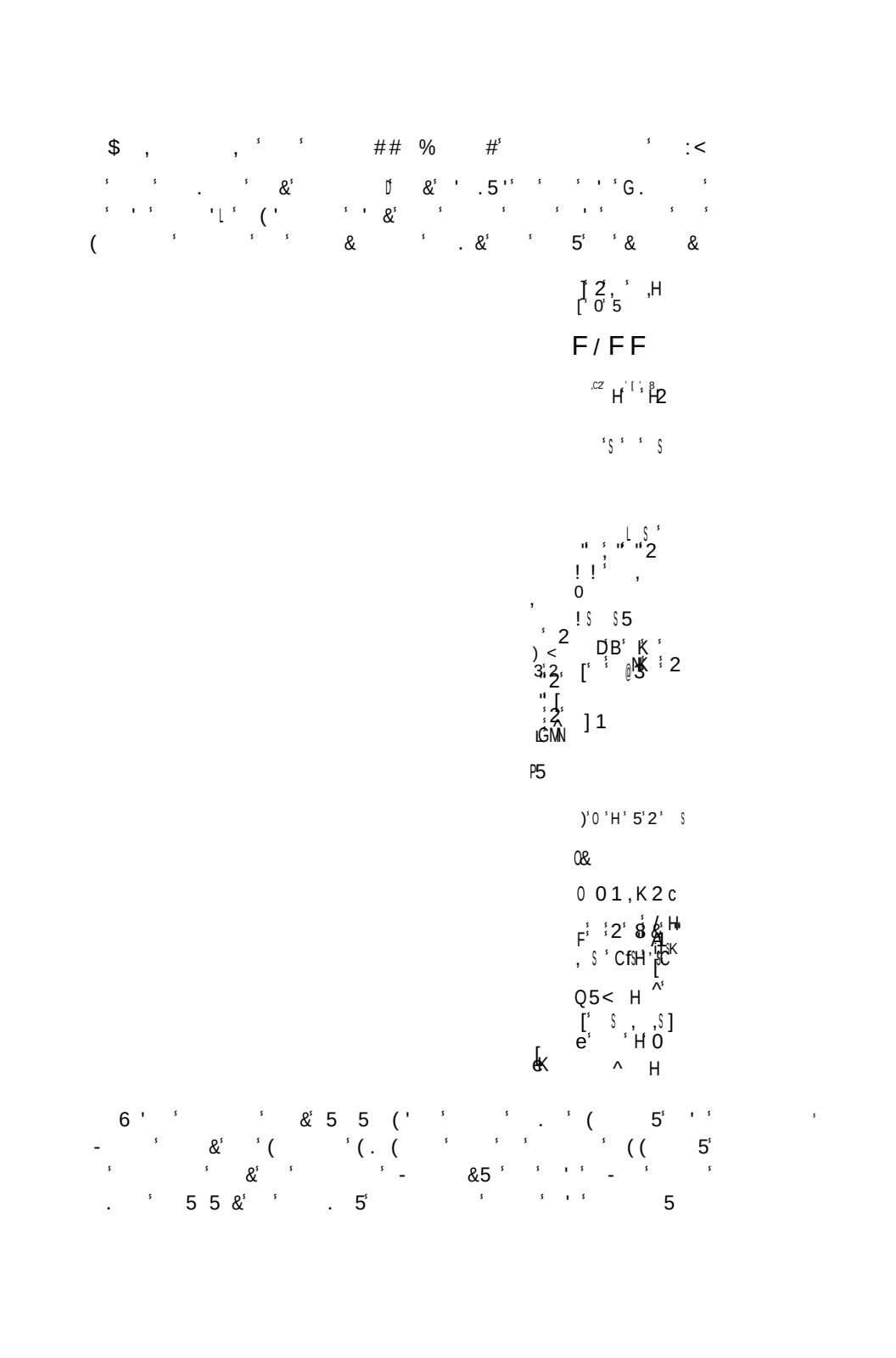


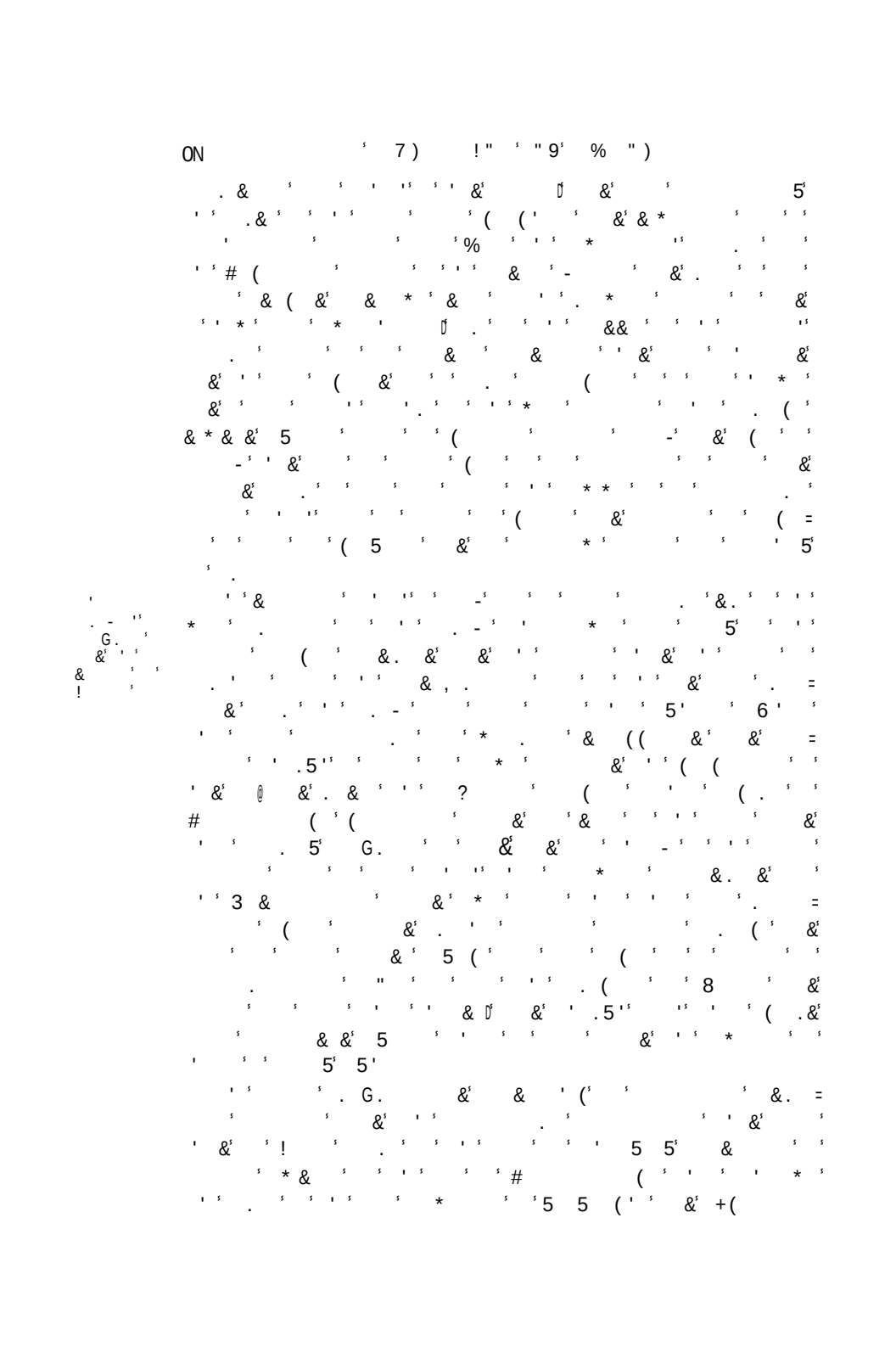
This map, entitled *Typus Orbis a Ptol. Descriptus*—the world according to Ptolemy—from an edition of Ptolemy published at Basel in 1540, represents the type of map inherited from Greek geography as re-drawn in the 16th century. It is especially interesting on account of the insertion of lines—apparently by the hand of its 16th century owner—of the trade-routes.

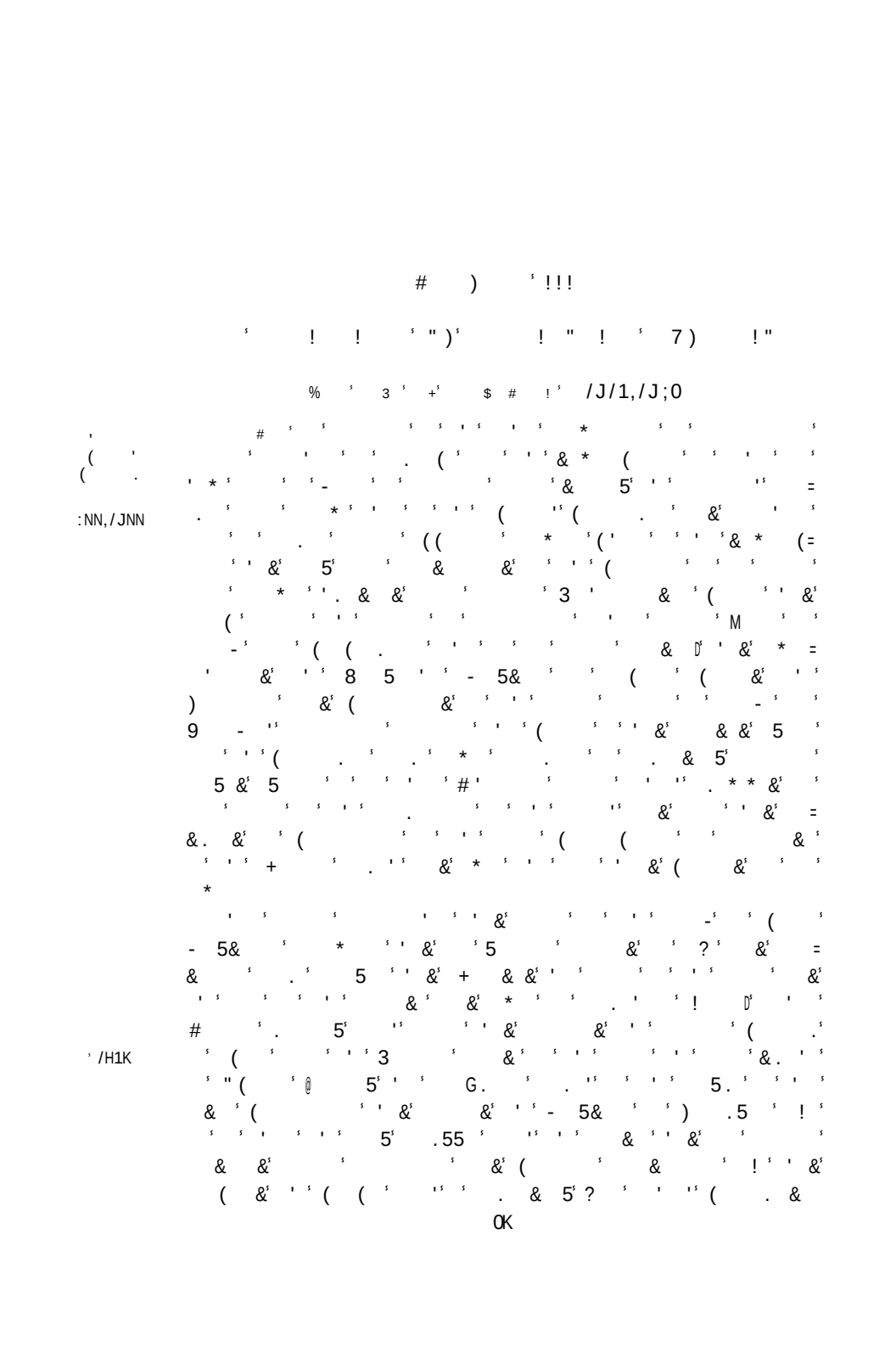


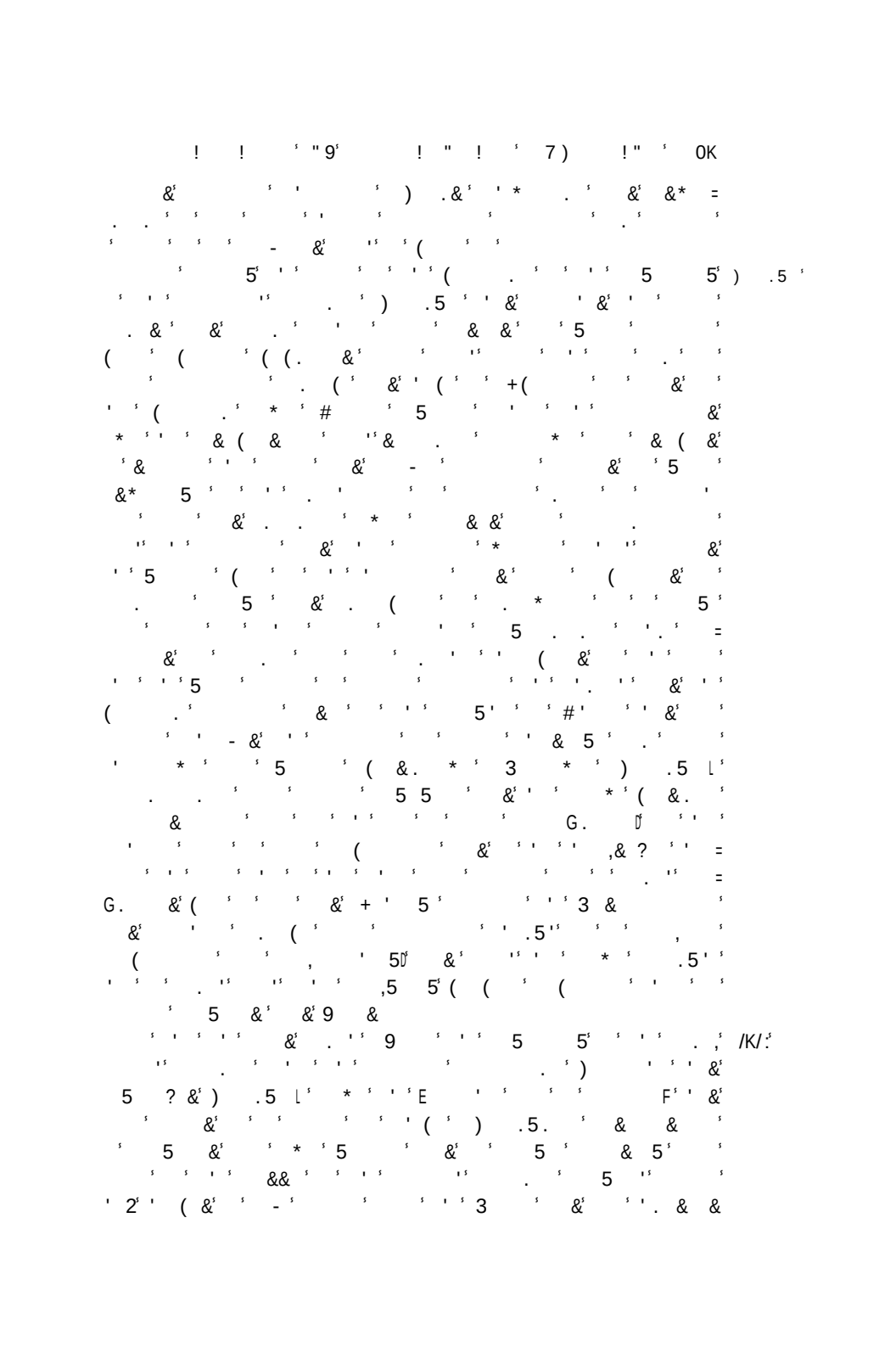


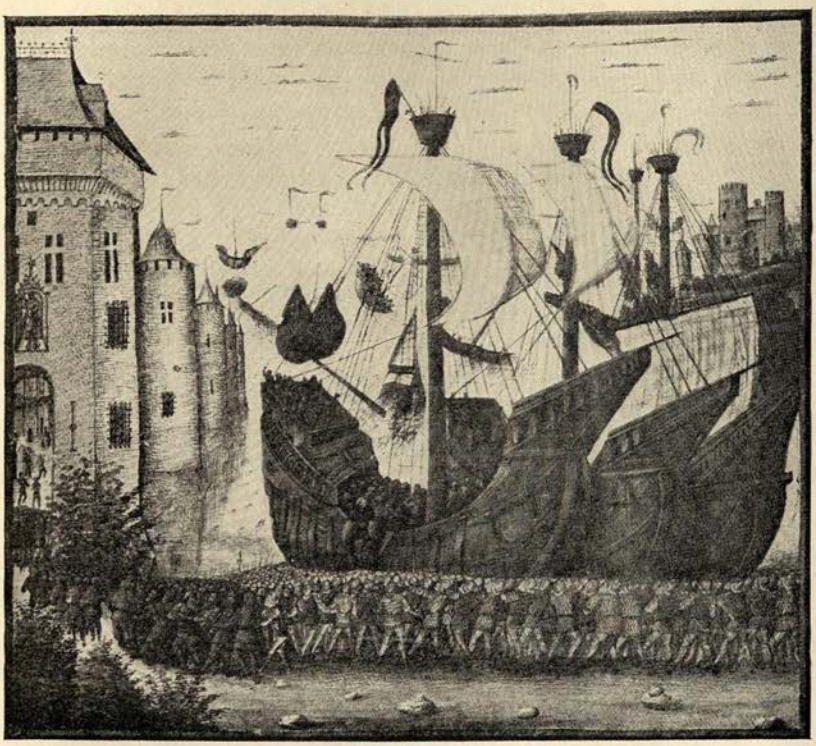






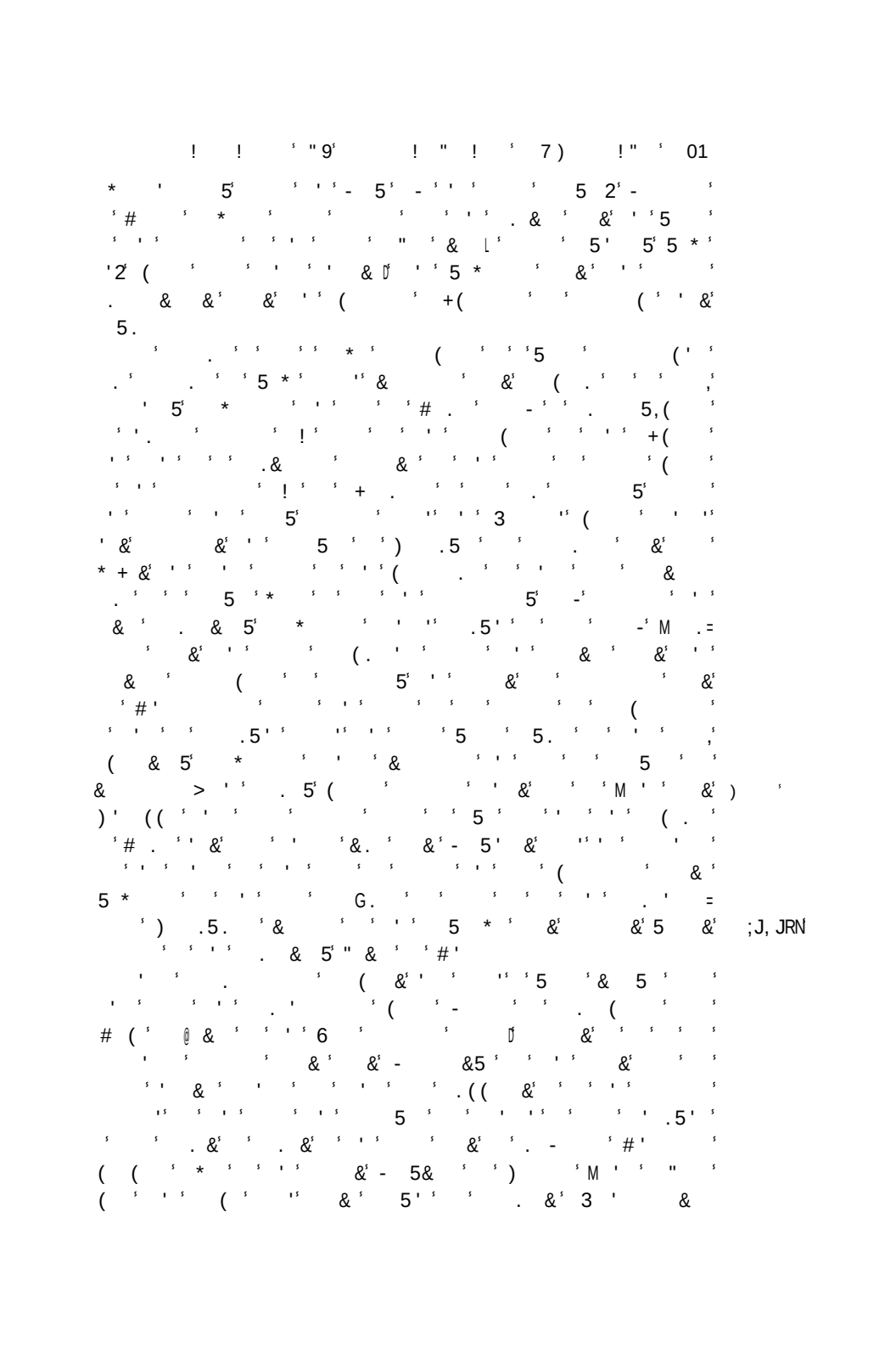


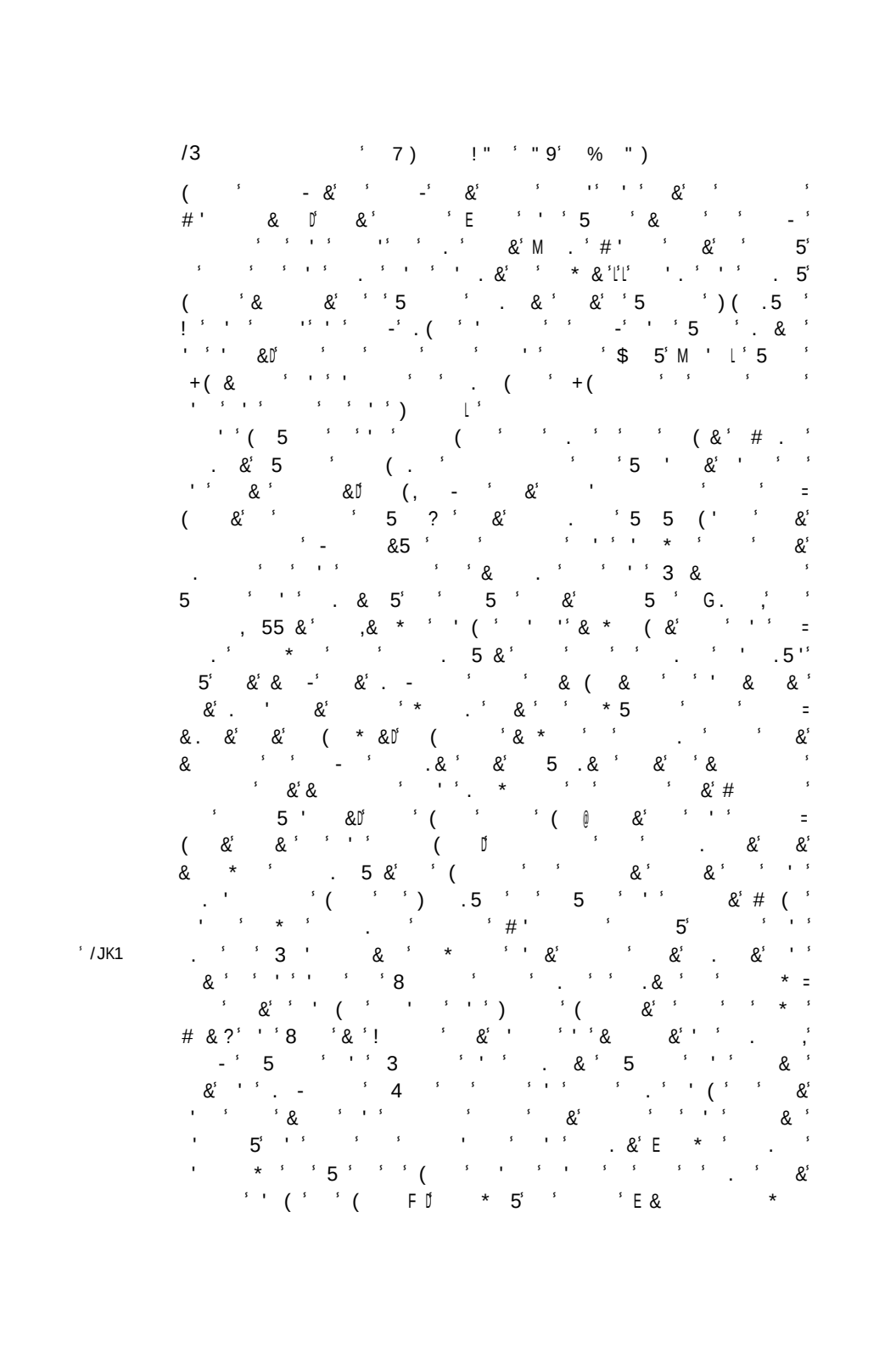


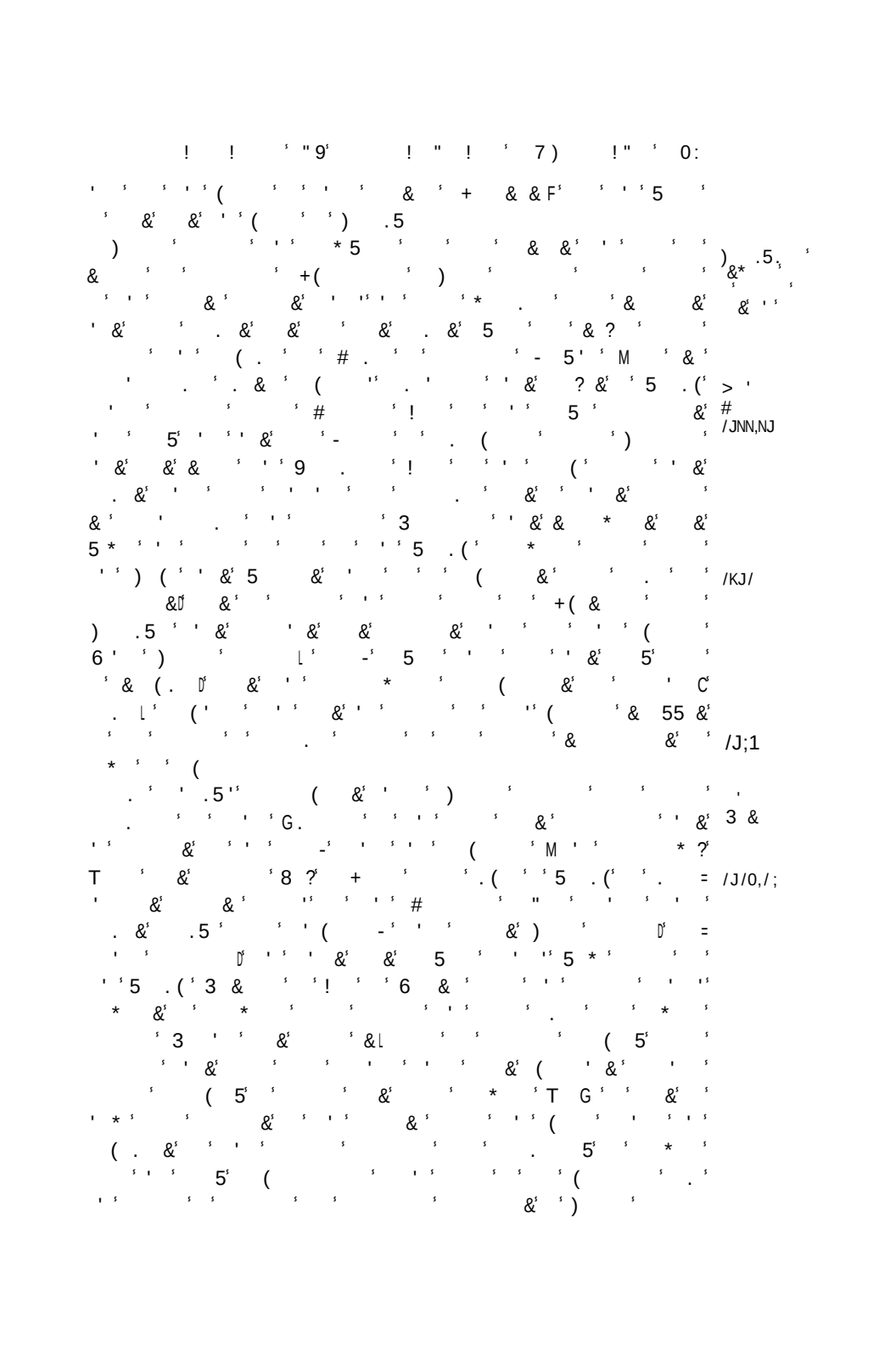


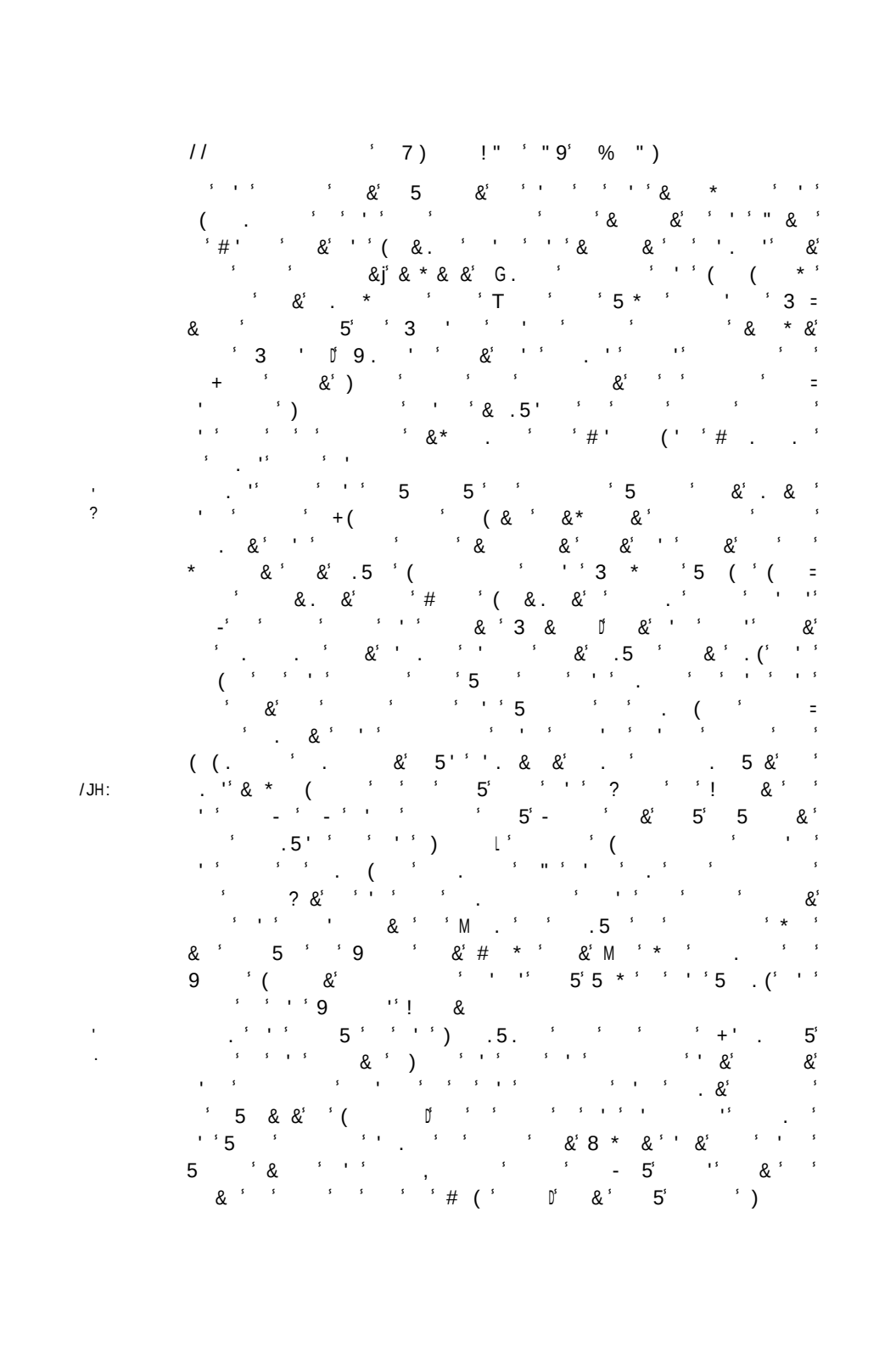
THE EMBARKATION OF TROOPS.

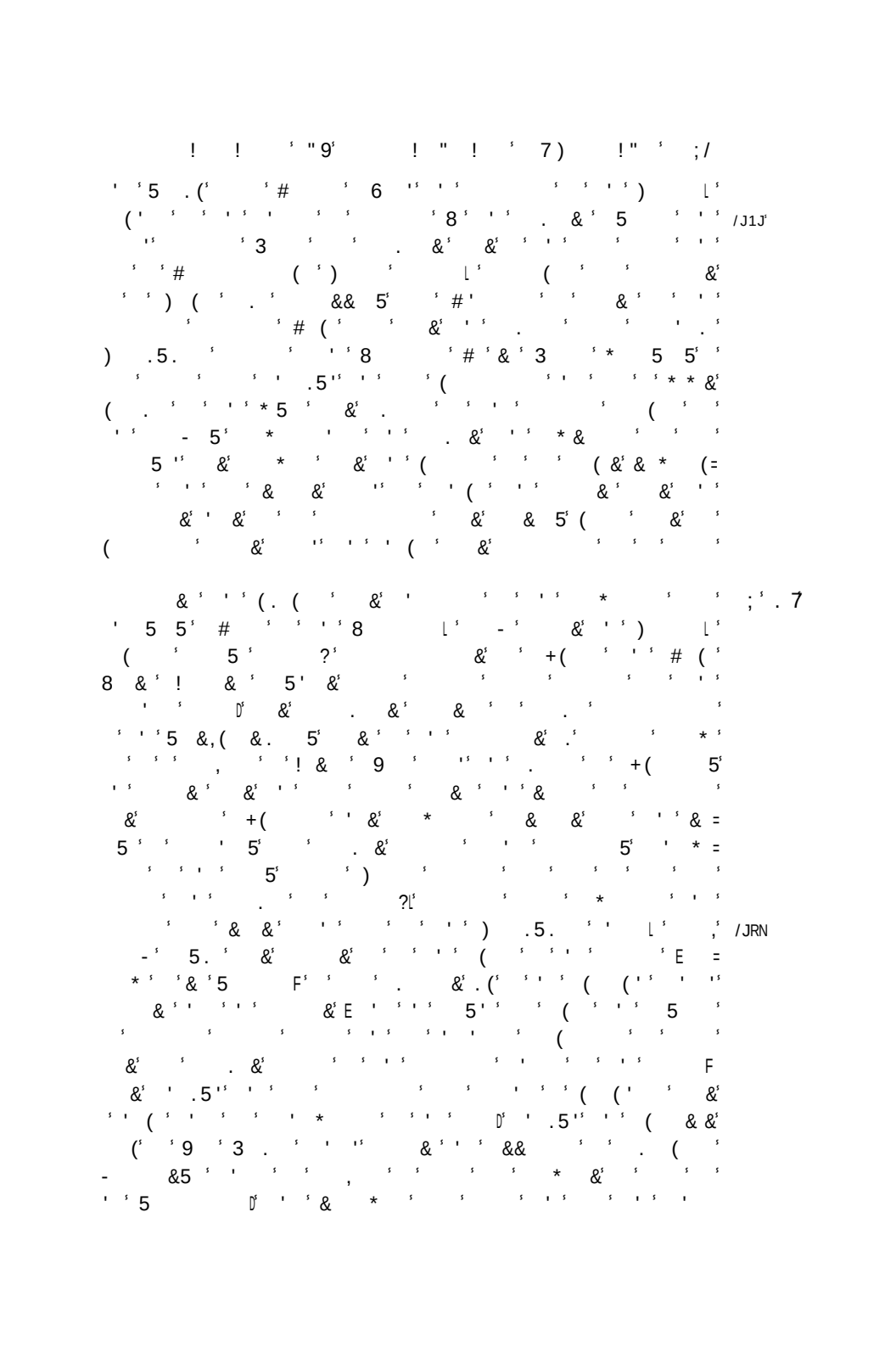
From a manuscript miniature of 1488. The ships, architecture, and costume of the period are particularly noteworthy. Cp. picture of the carrack, p. 160, and of the Armada, p. 334. From Bourel de la Roncière, *Histoire de la Marine Française.*



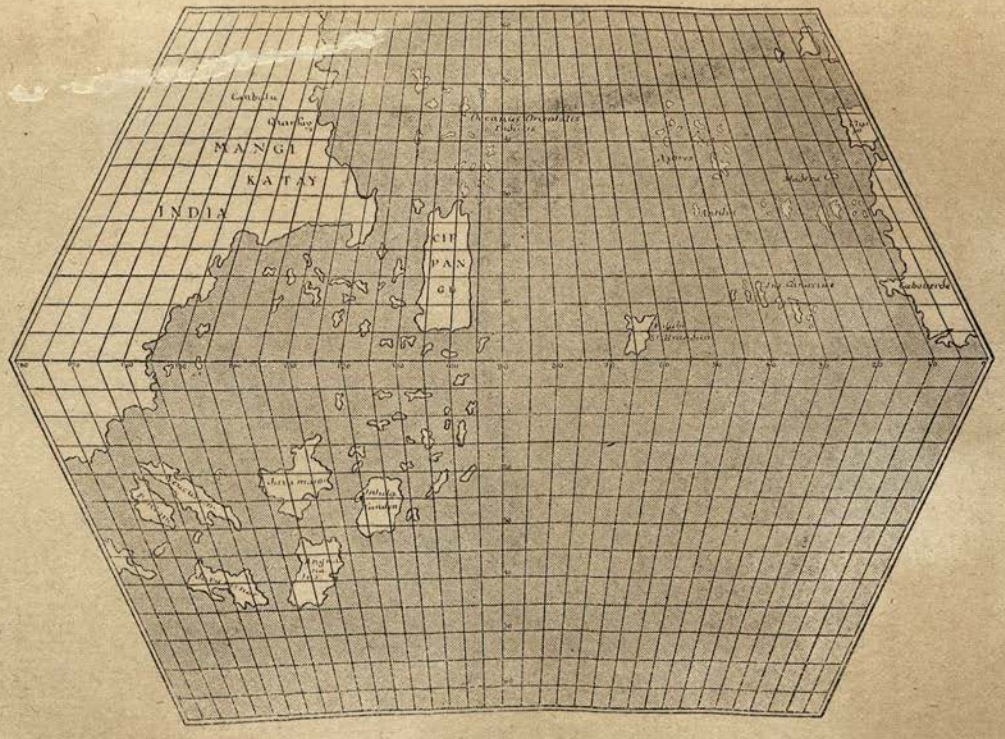




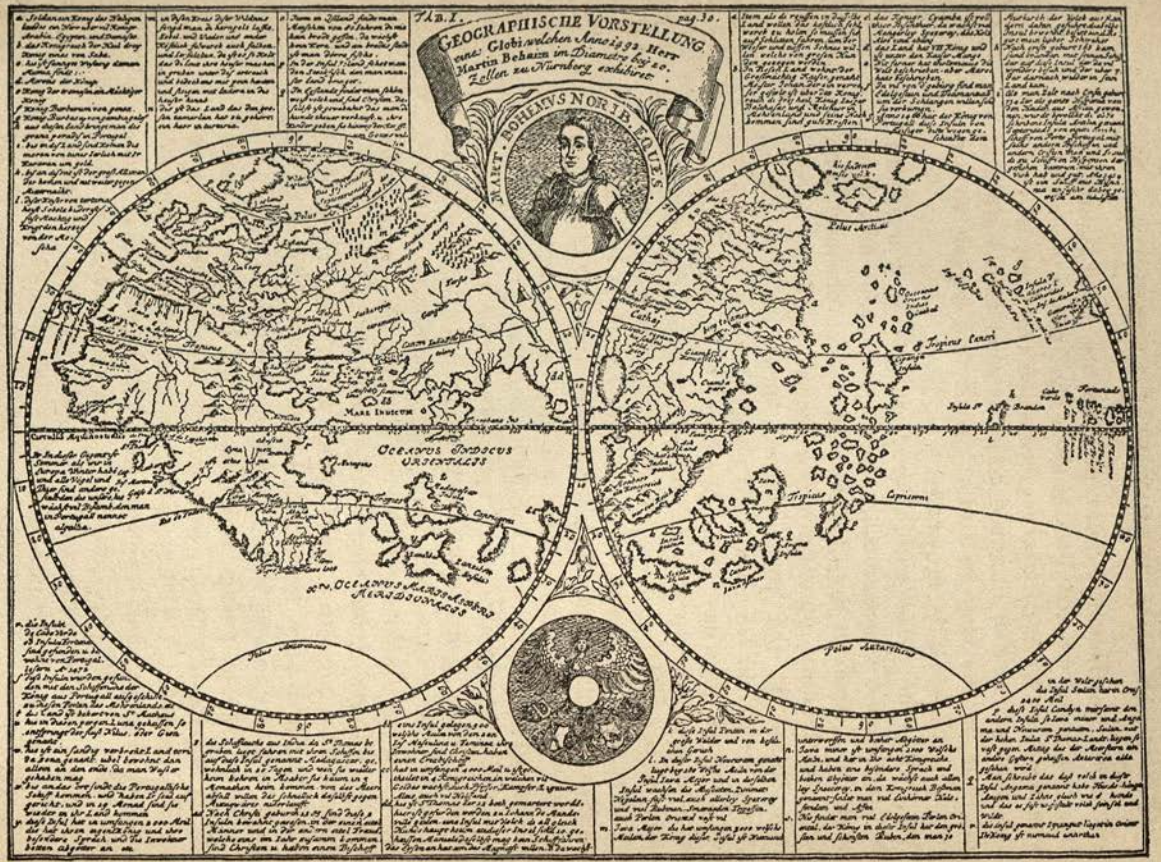




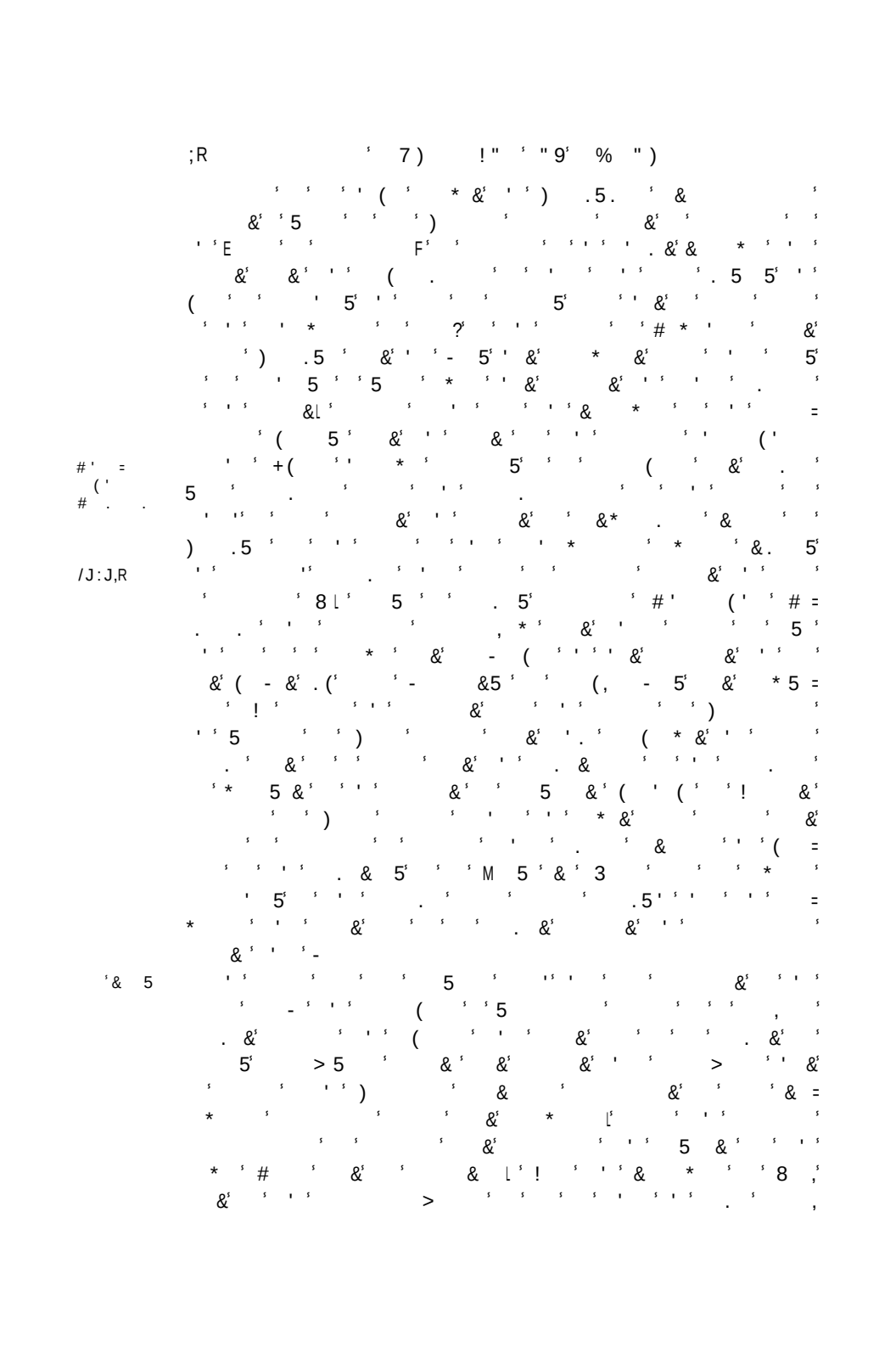
This map is that of Fra Mauro, 1457. It will be observed that, as in all, or nearly all, mediæval maps, the north is at the bottom of the map, *i.e.*, Permia, "Rossia," Sibir, etc. It includes the Portuguese discoveries, and knowledge from other sources, *i.e.*, Sofala, Diu, "Choncibar," Sumatra, etc., and is, therefore, far in advance of the actual progress of Portugal in the East.

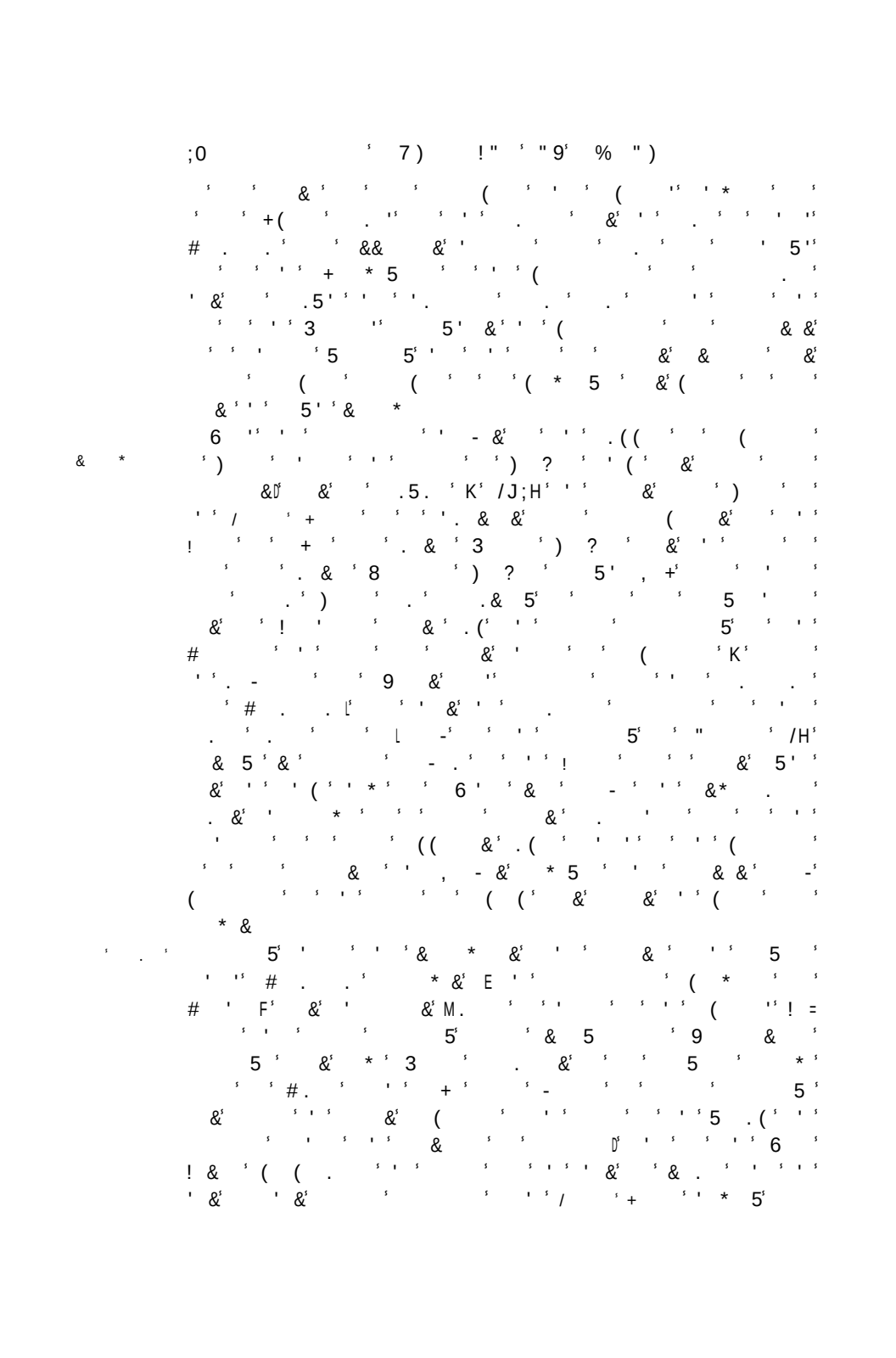


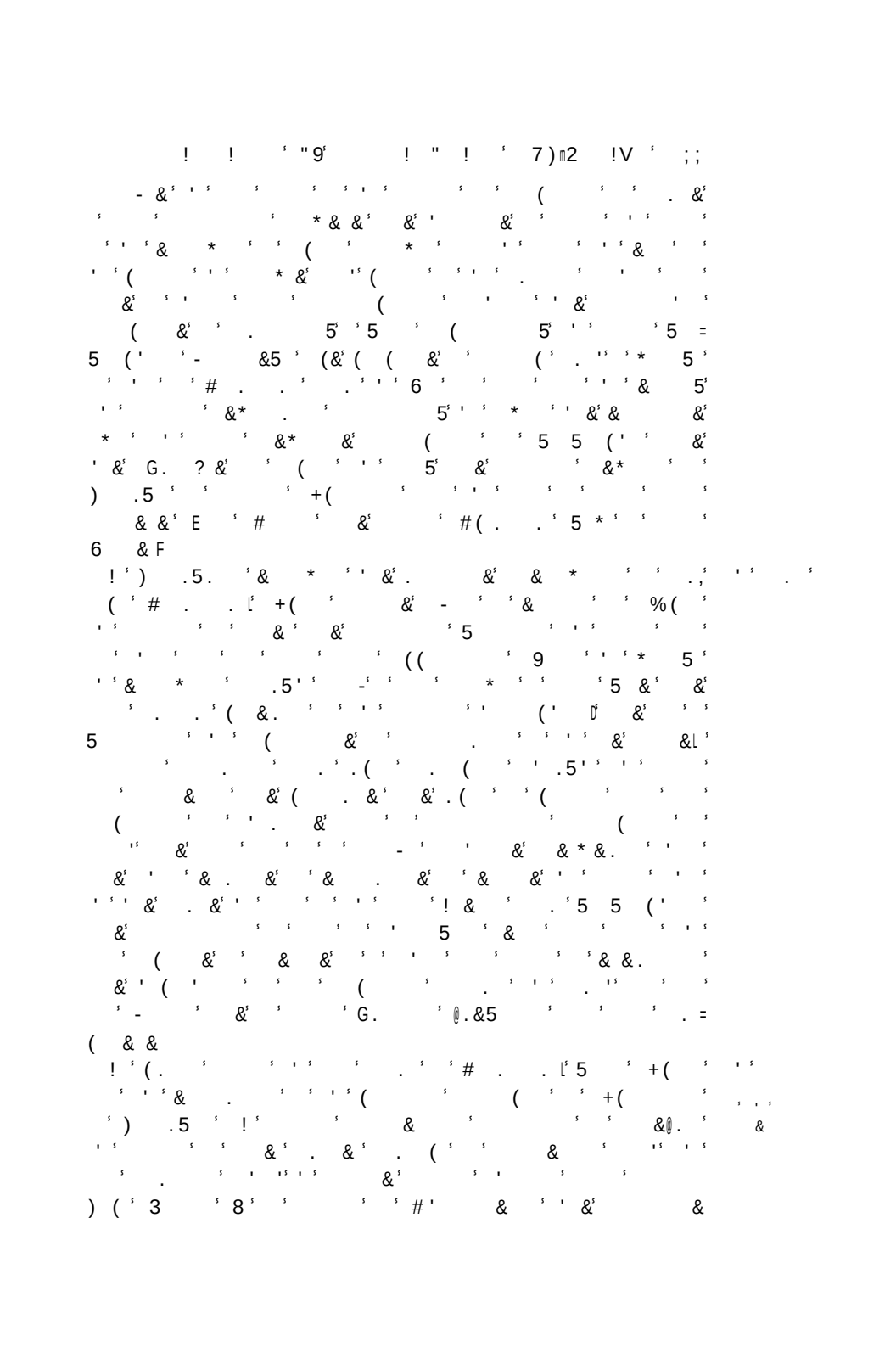
This map is a reconstruction from that which Columbus is said to have received from the Italian geographer Toscanelli, and represents very accurately the ideas of pre-Columbian times. It will be observed that the islands of Antilla and of St. Brandan break the journey to Cipango, Java, and the Asiatic mainland. This reproduction is made after the figure in Kretschmer, *Entdeckung Amerikas*, 1892, and should be compared with the Behaim Globe, p. 94.

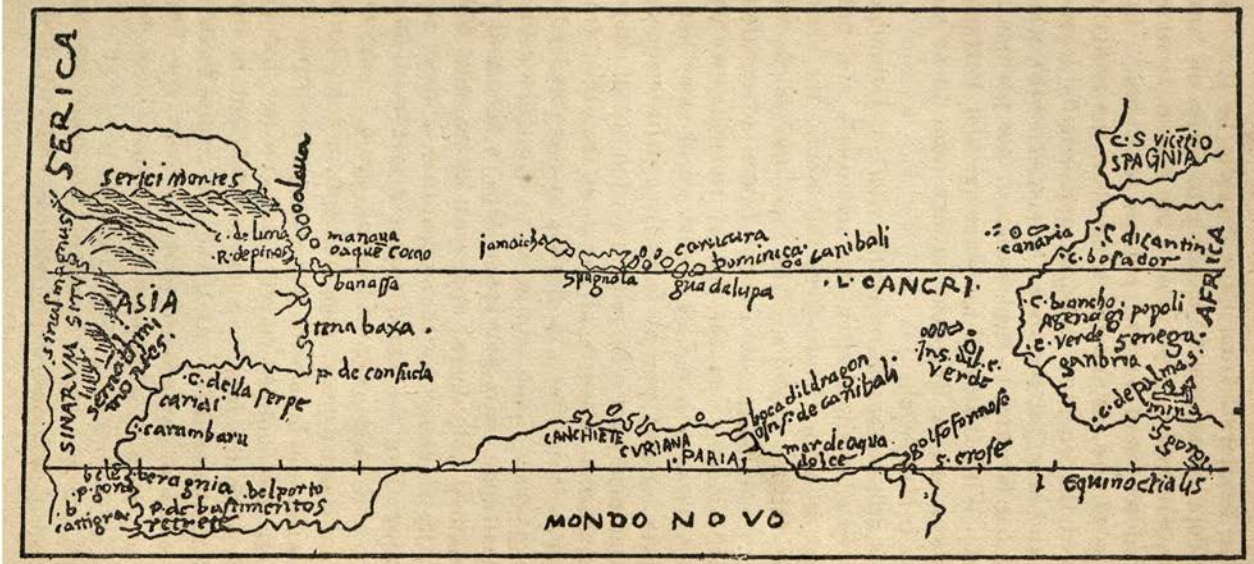


Martin Behaim's globe of 1492. (From J. G. Doppelmayer.)

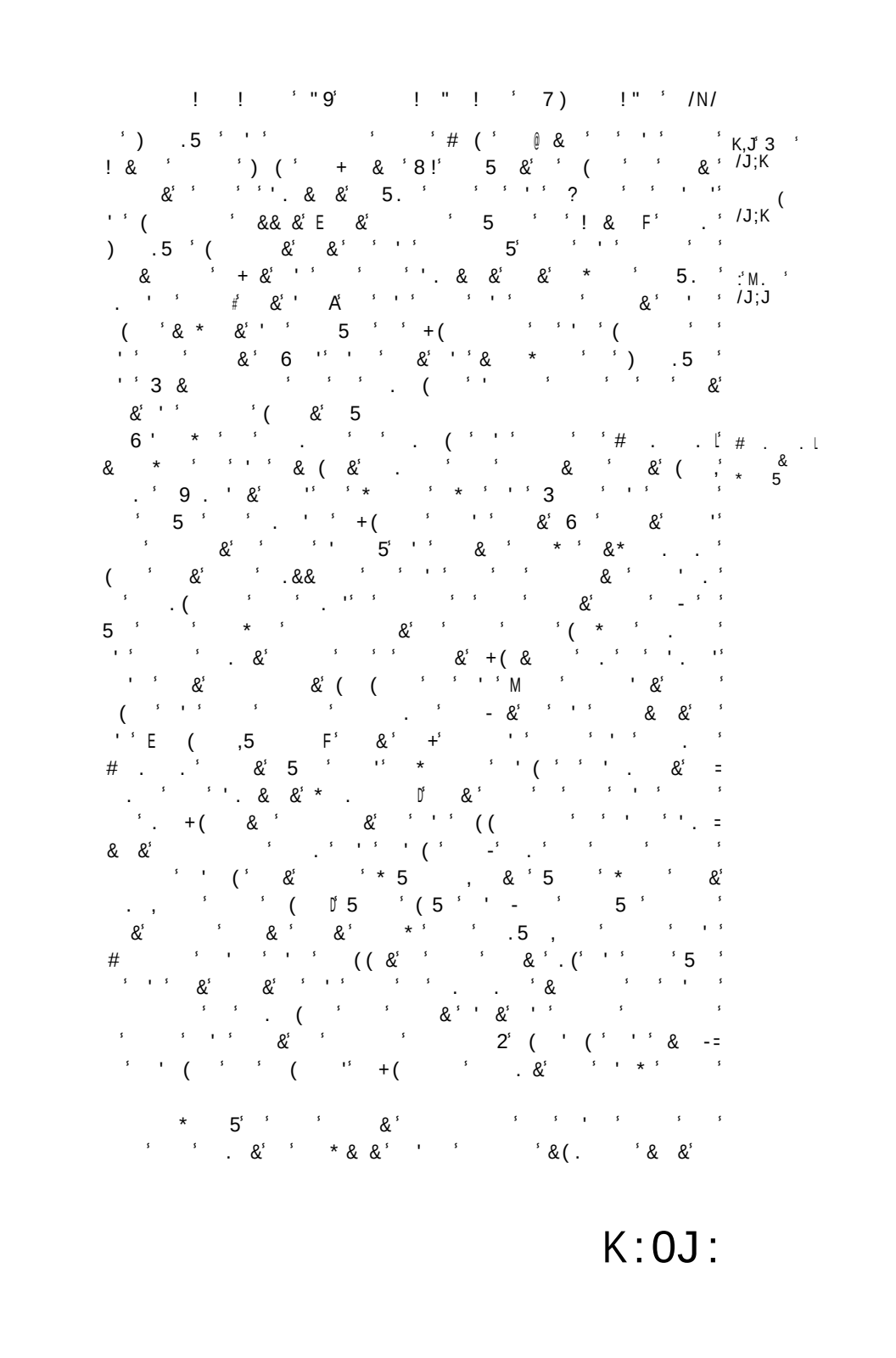








This map—which is approximately the size of the original—is taken from Nordenskiöld's *Periplus*, and is there copied from v. Wieser. It was made, apparently, as the first of three, about 1503, and probably represents Columbus' own views of the geography of the lands he found. It is the first map to contain the name *Mondo Novo*, the New World, and was drawn by Bartholomew Columbus, the Admiral's brother. It will be observed that the New World is connected with Asia (and Serica, "the land of silk") and that Cuba is not shown. It has been conjectured by v. Wieser that this omission is due to the fact that Columbus believed Cuba to be a part of the mainland. See Nordenskiöld, as above, and v. Wieser, *Die Karte des Bartolomeo Colombo*, etc., 1893.



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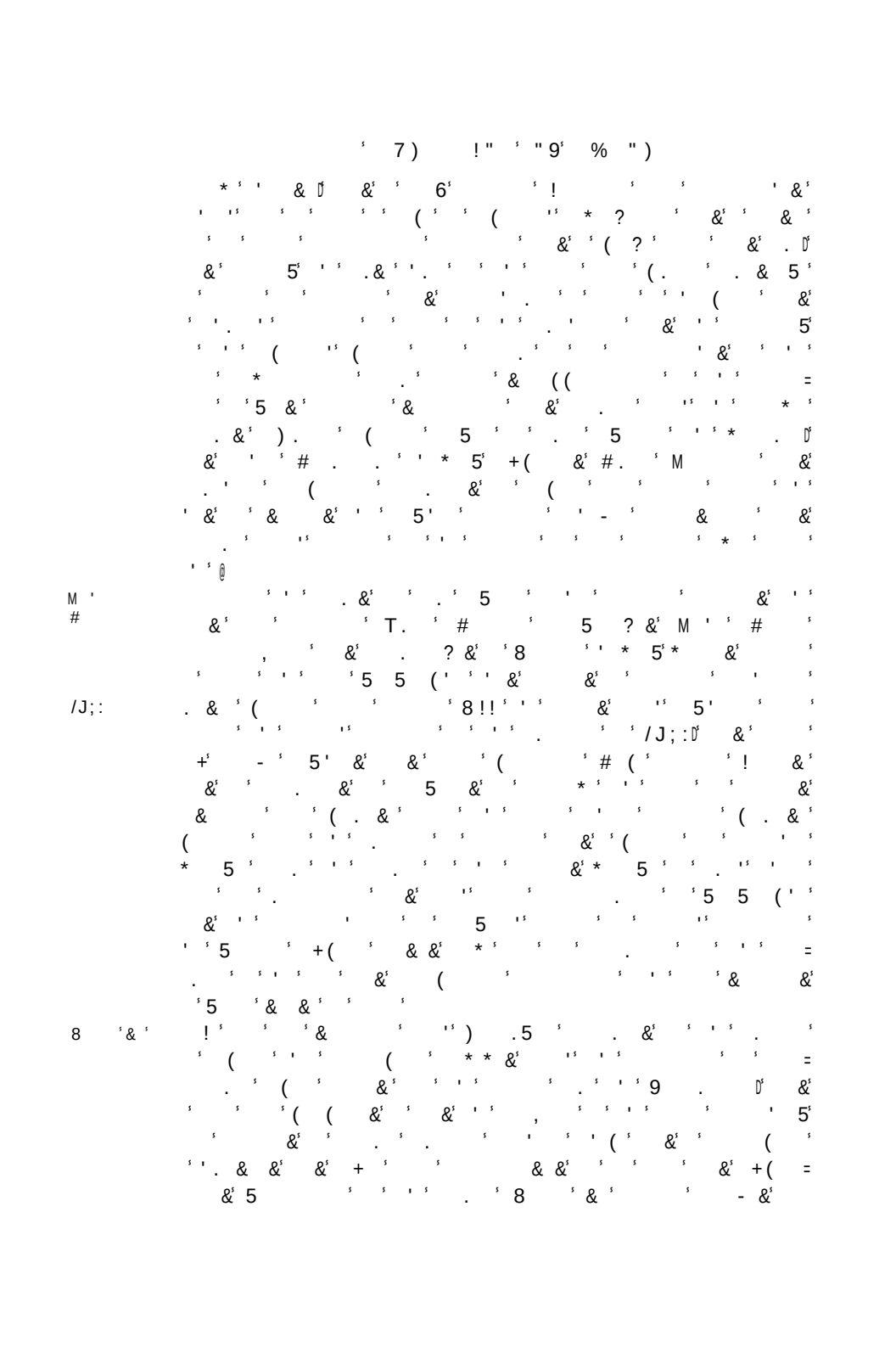
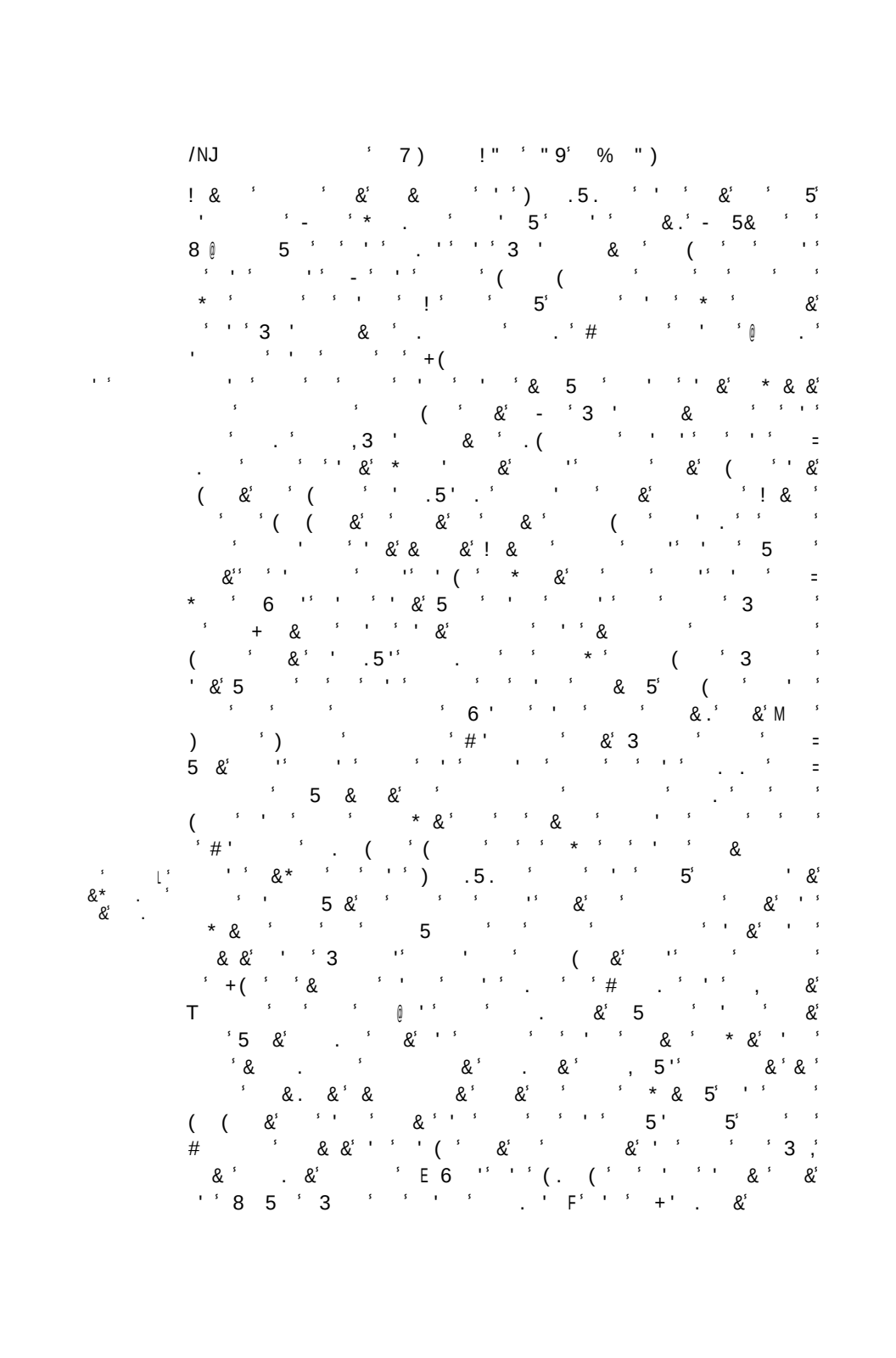
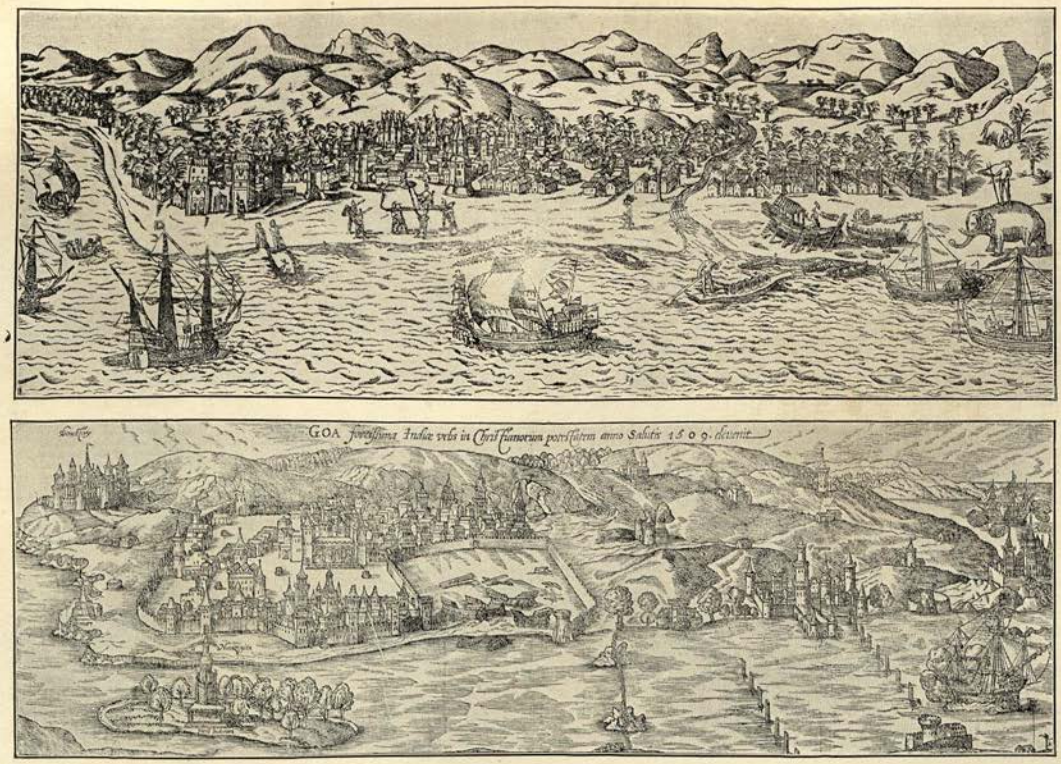
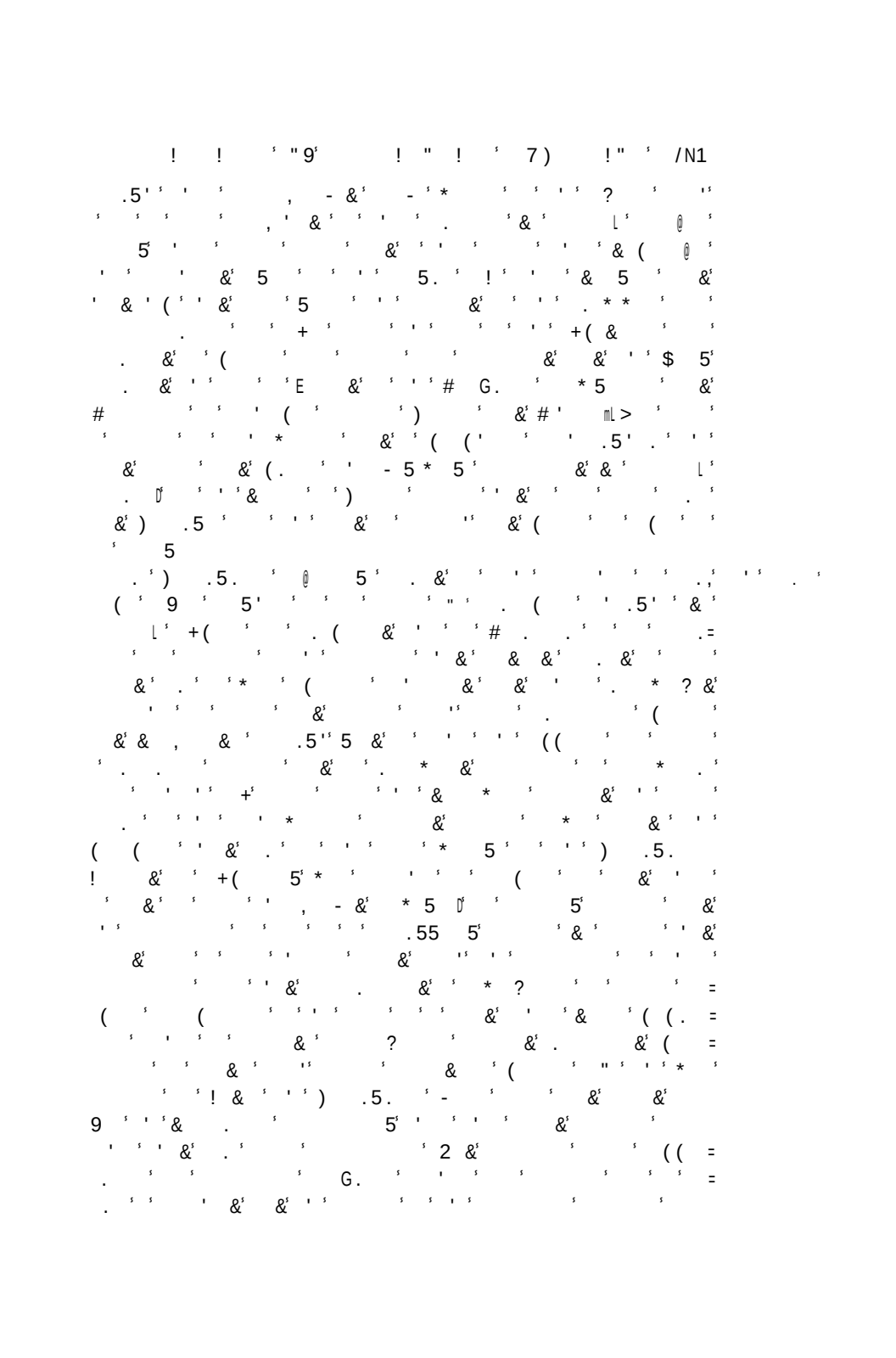


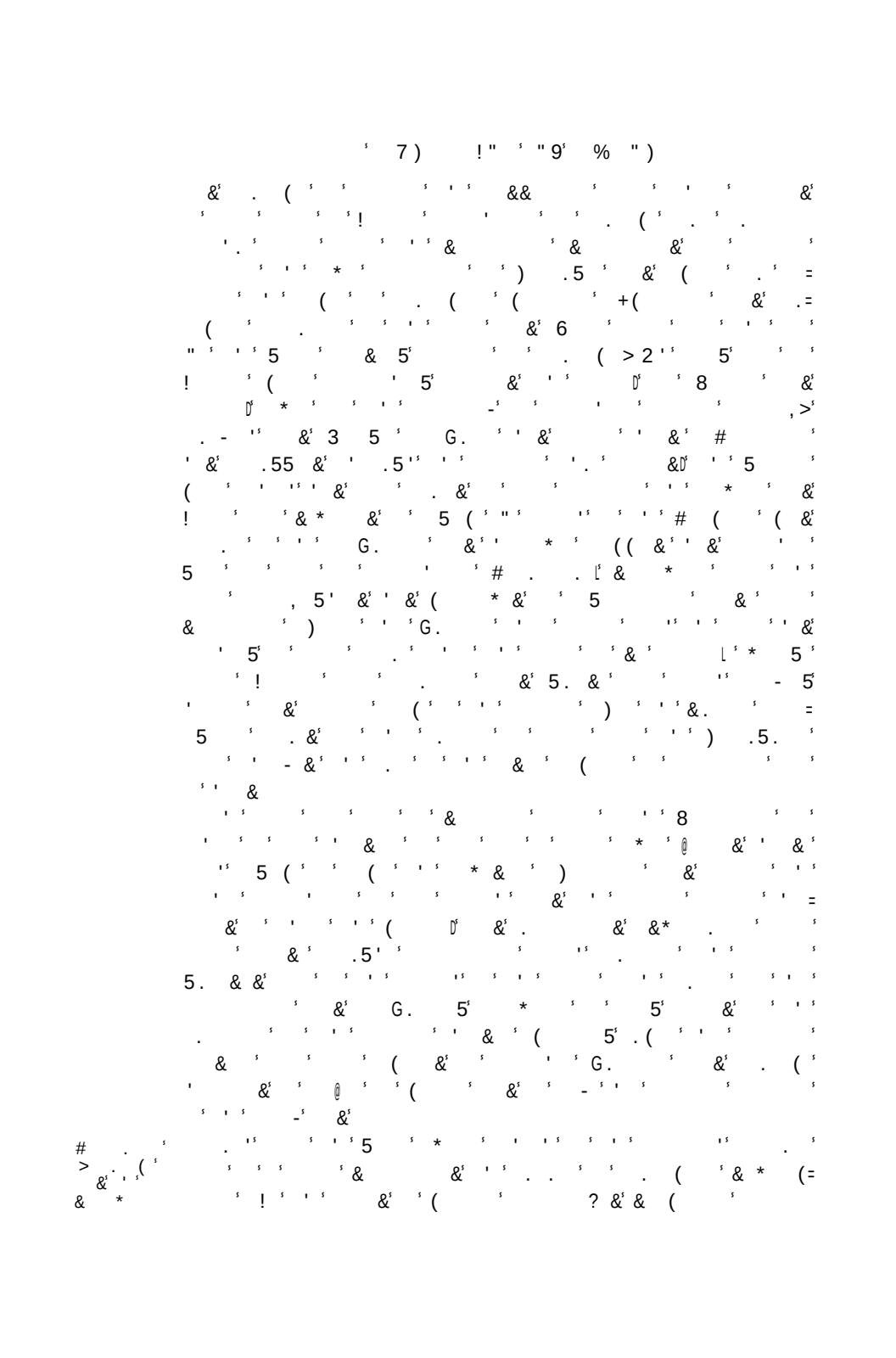


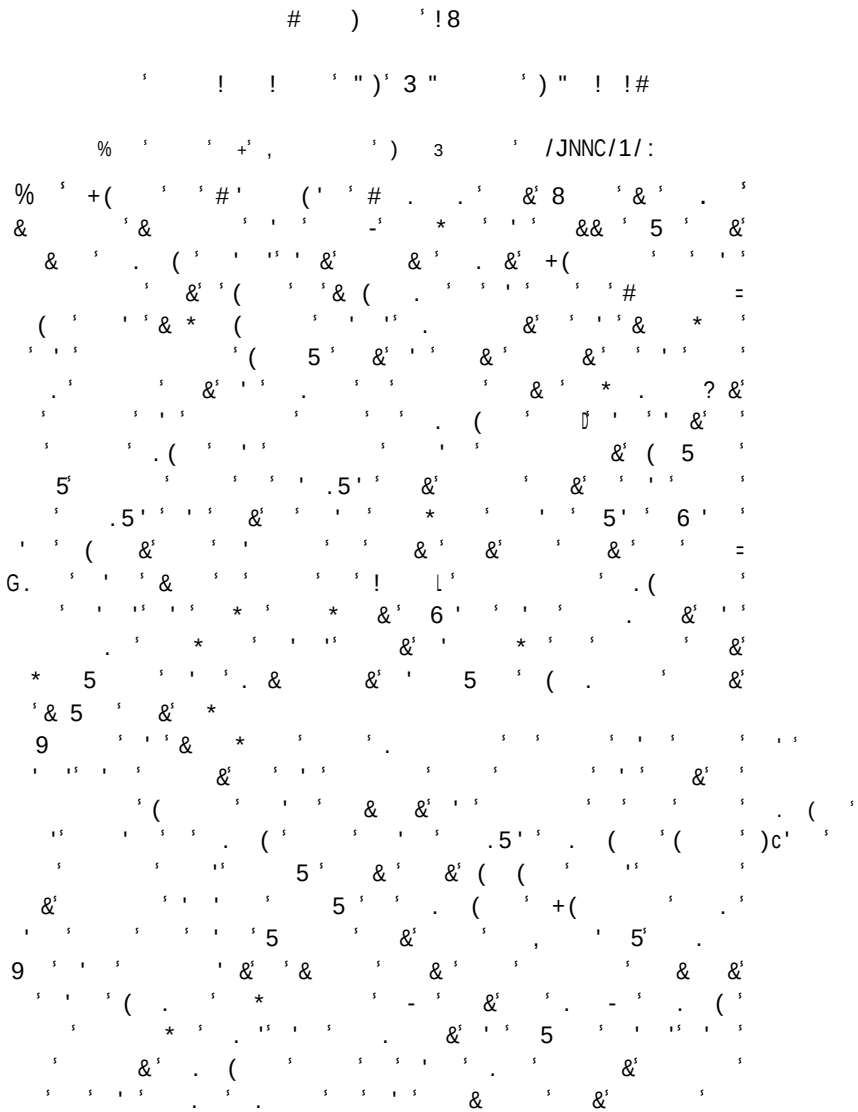


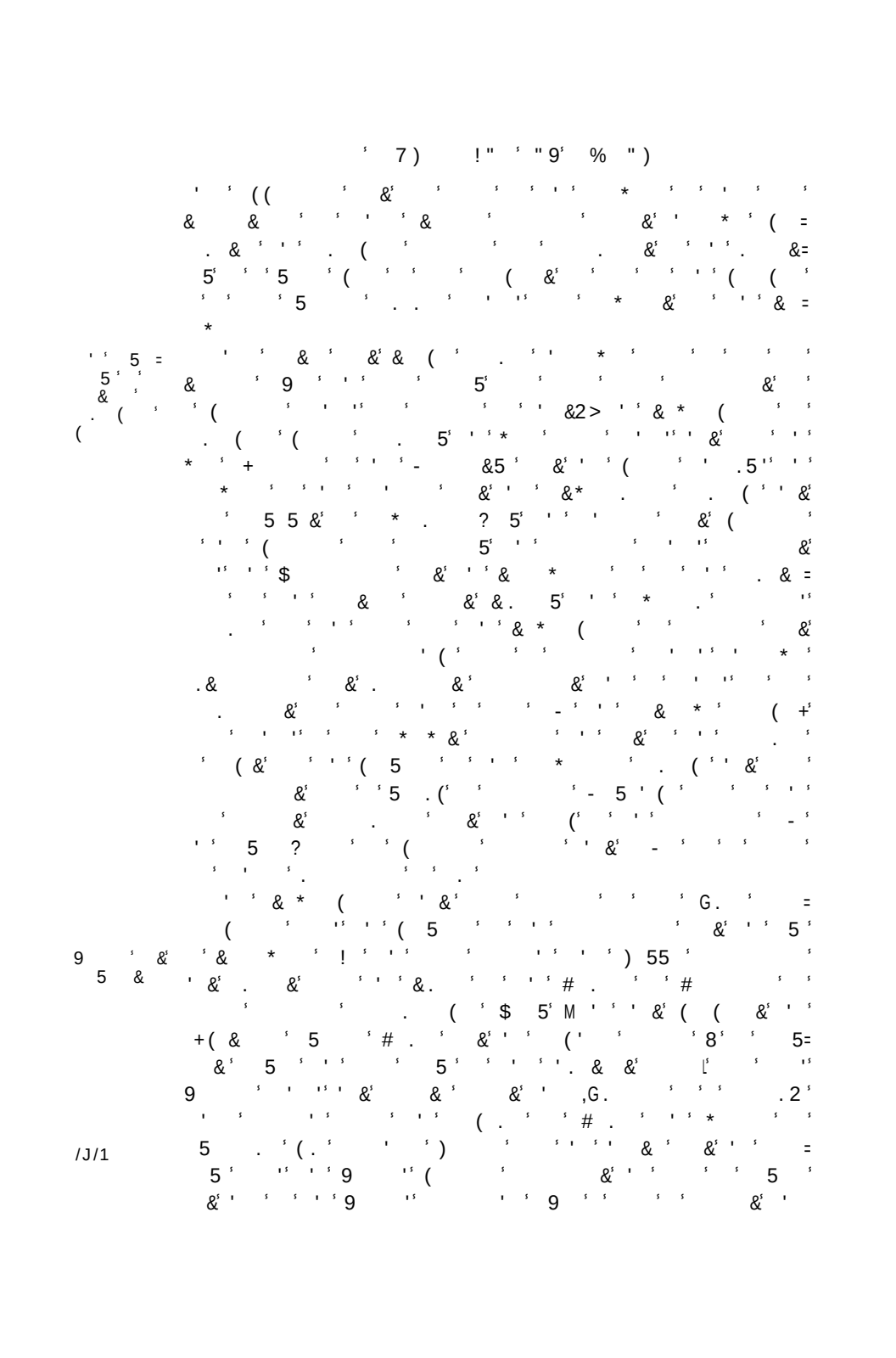
VIEWS OF CALICUT (above) AND GOA.

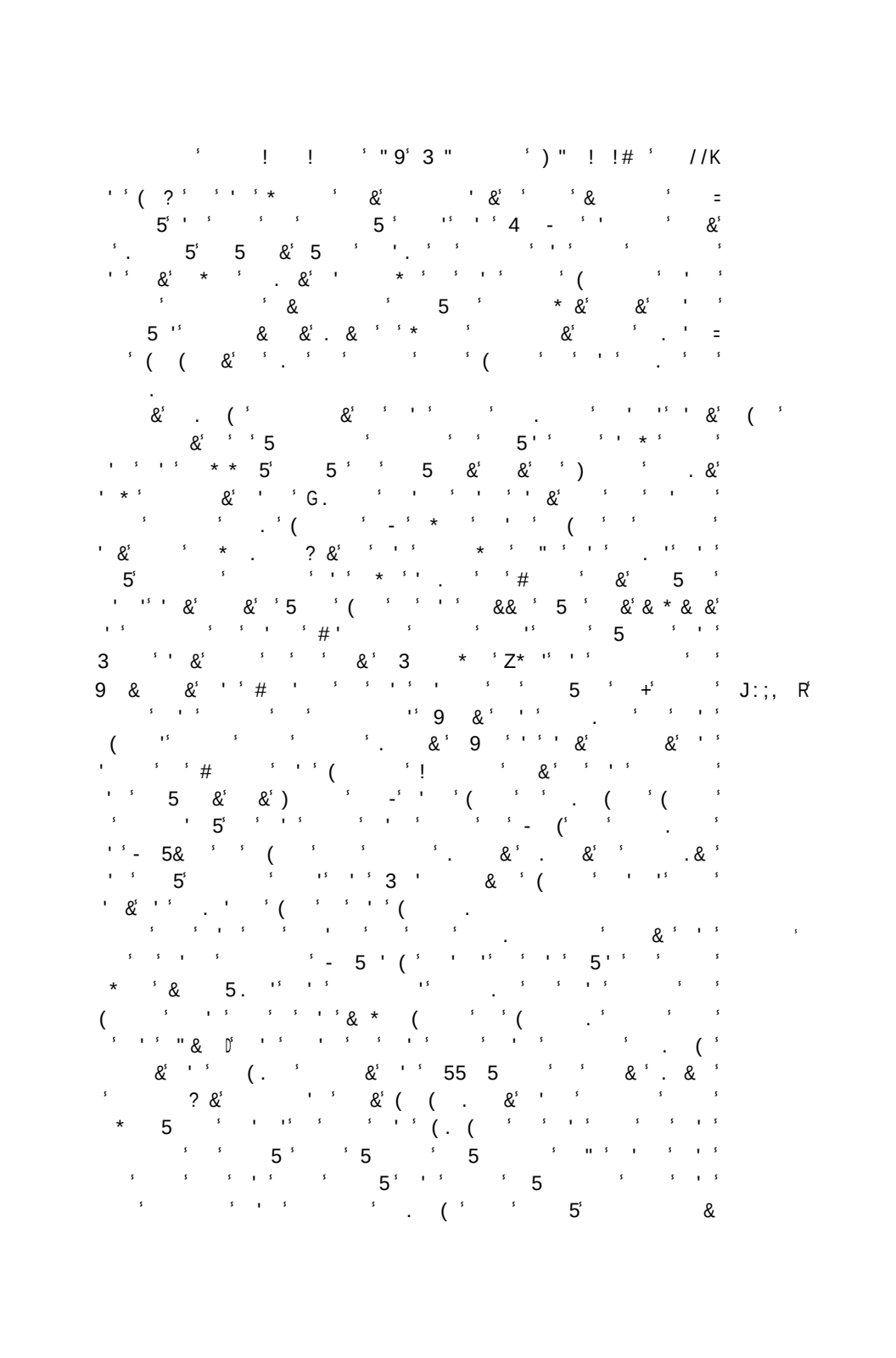
The view of Calicut is from Münster's *Cosmographie* (1575), from a much older original, probably drawn in the early years of the 16th century shortly after the arrival of the Portuguese. The picture of Goa is from the same source and with probably the same origin, as later pictures in each case show much larger and more elaborate city plans and buildings.

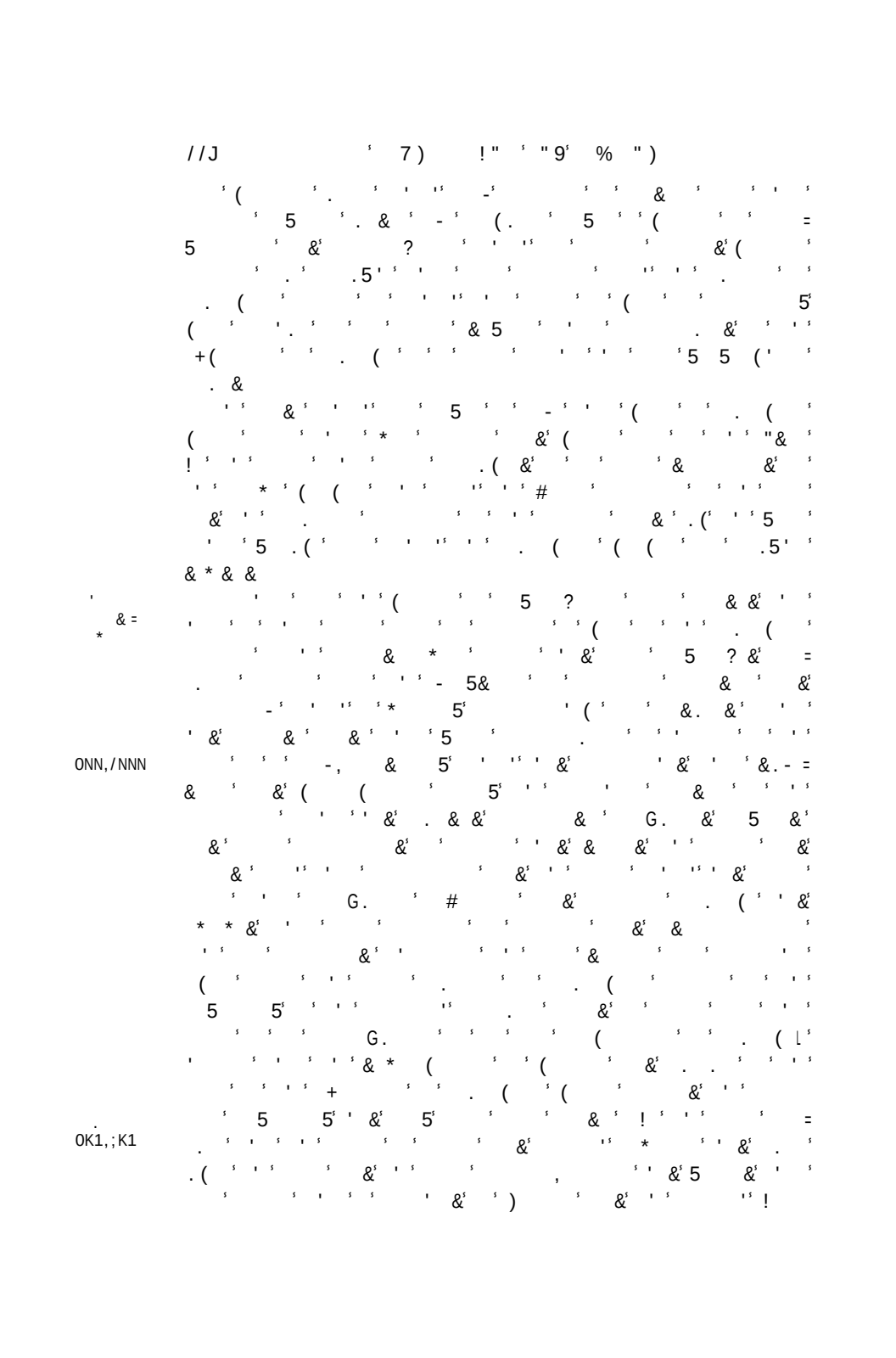












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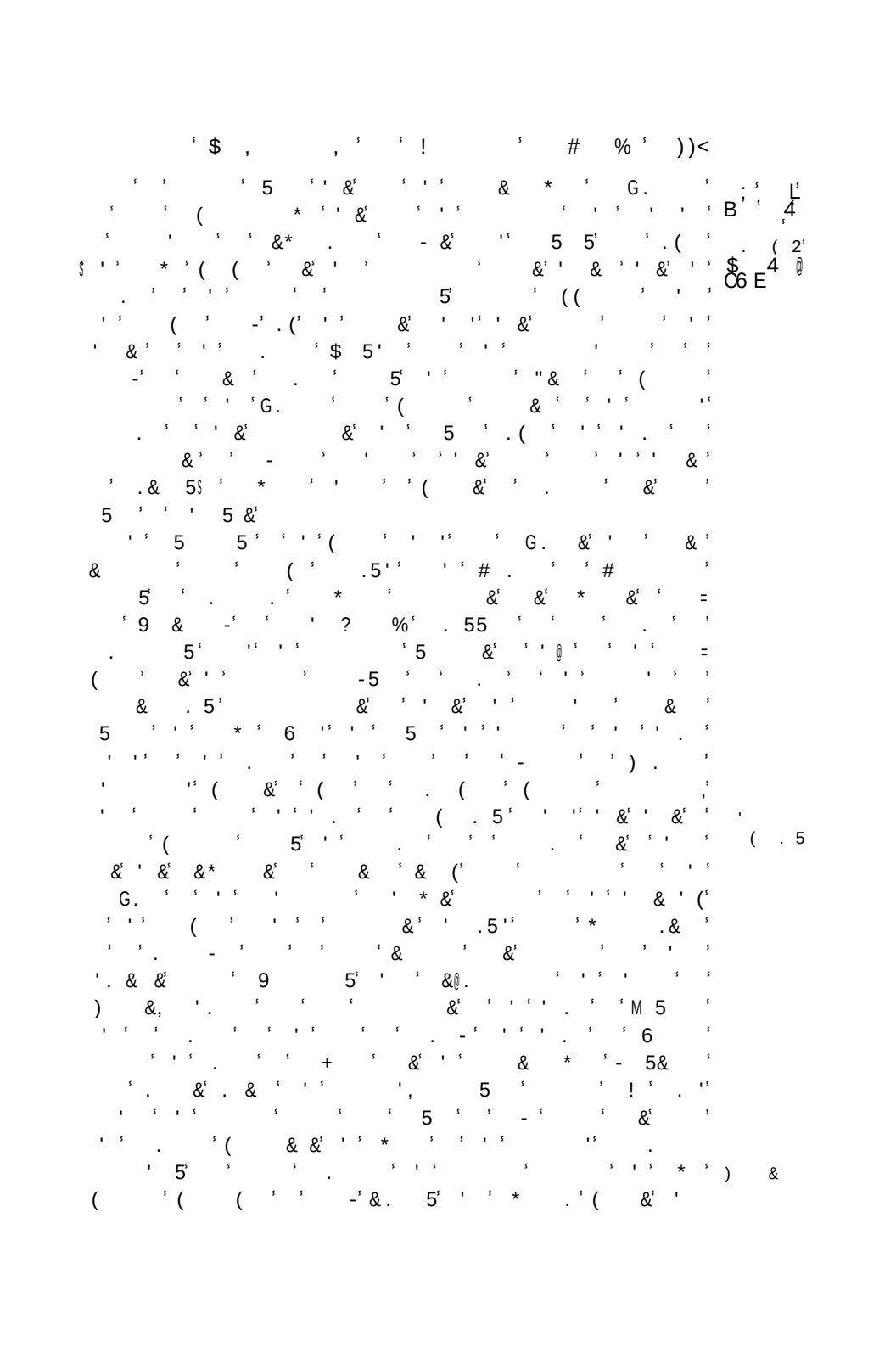

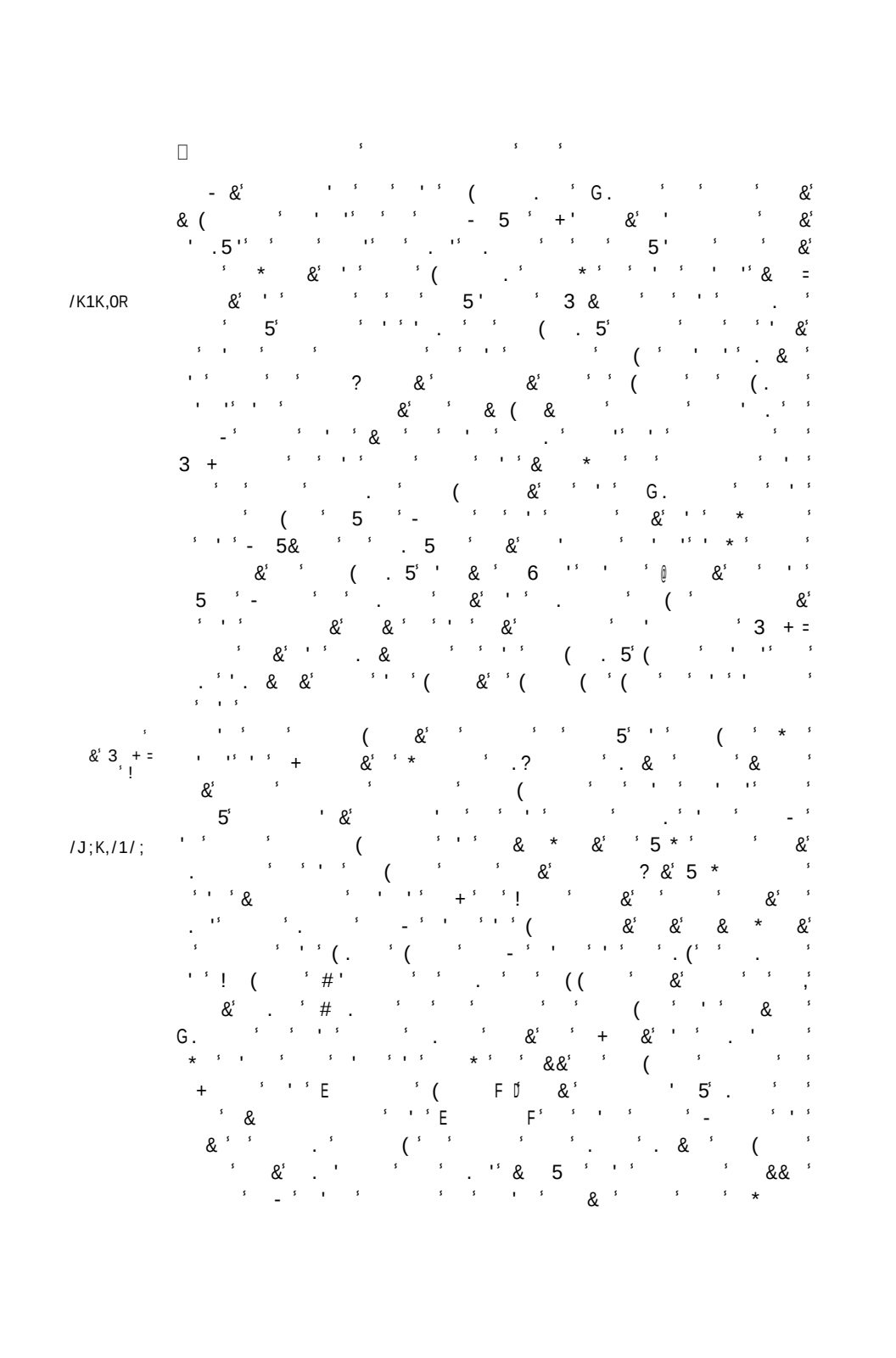

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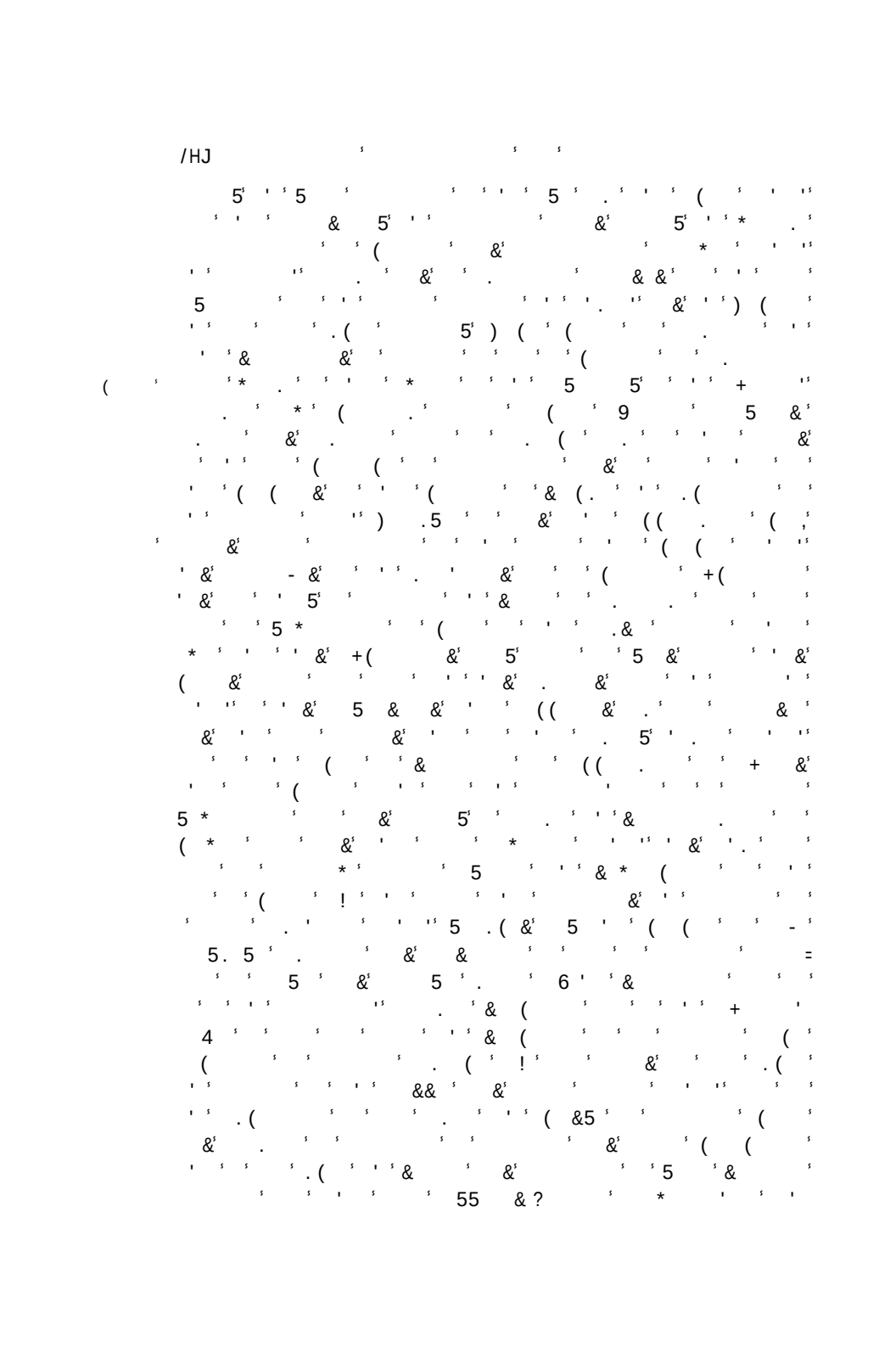

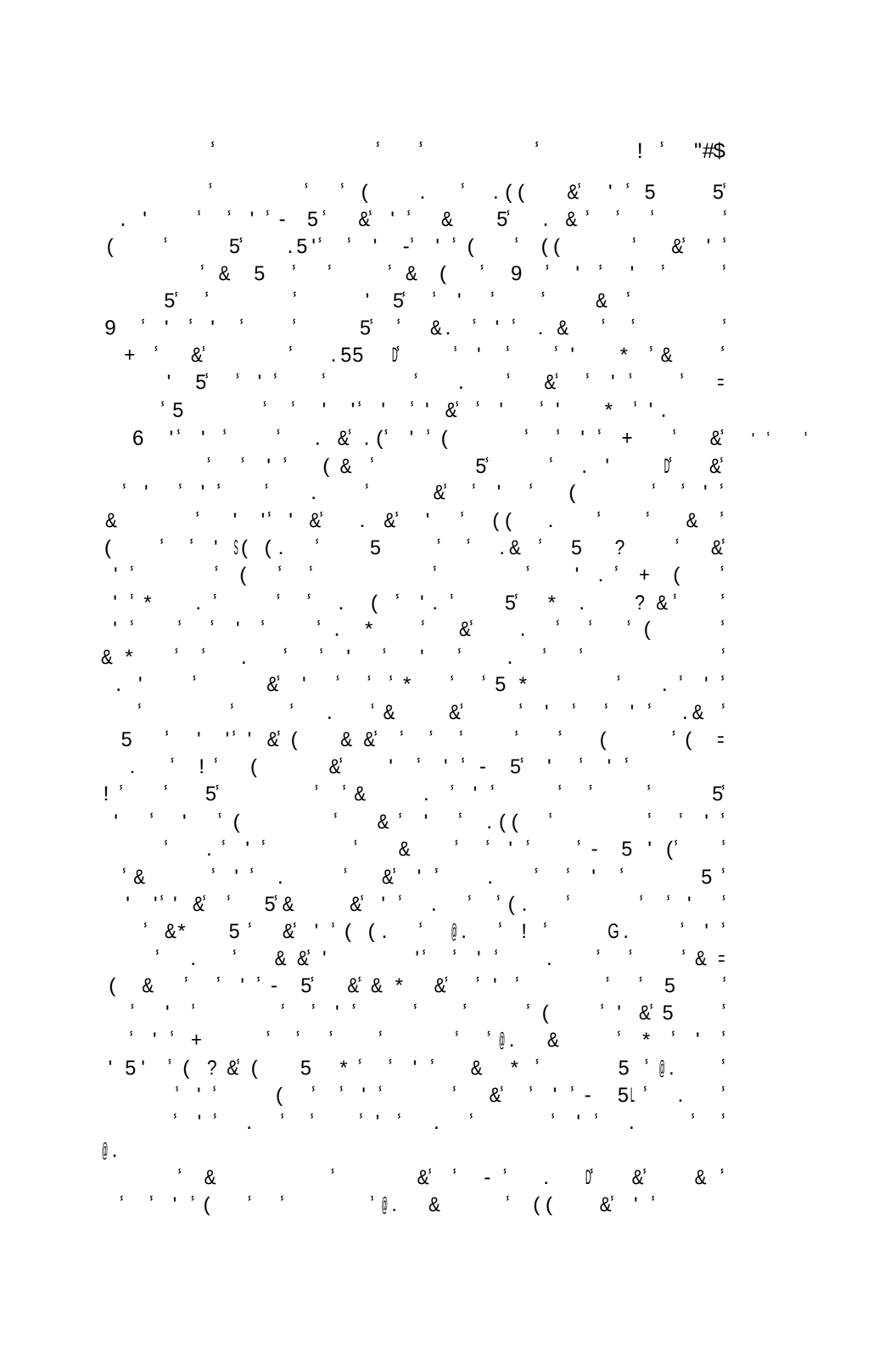

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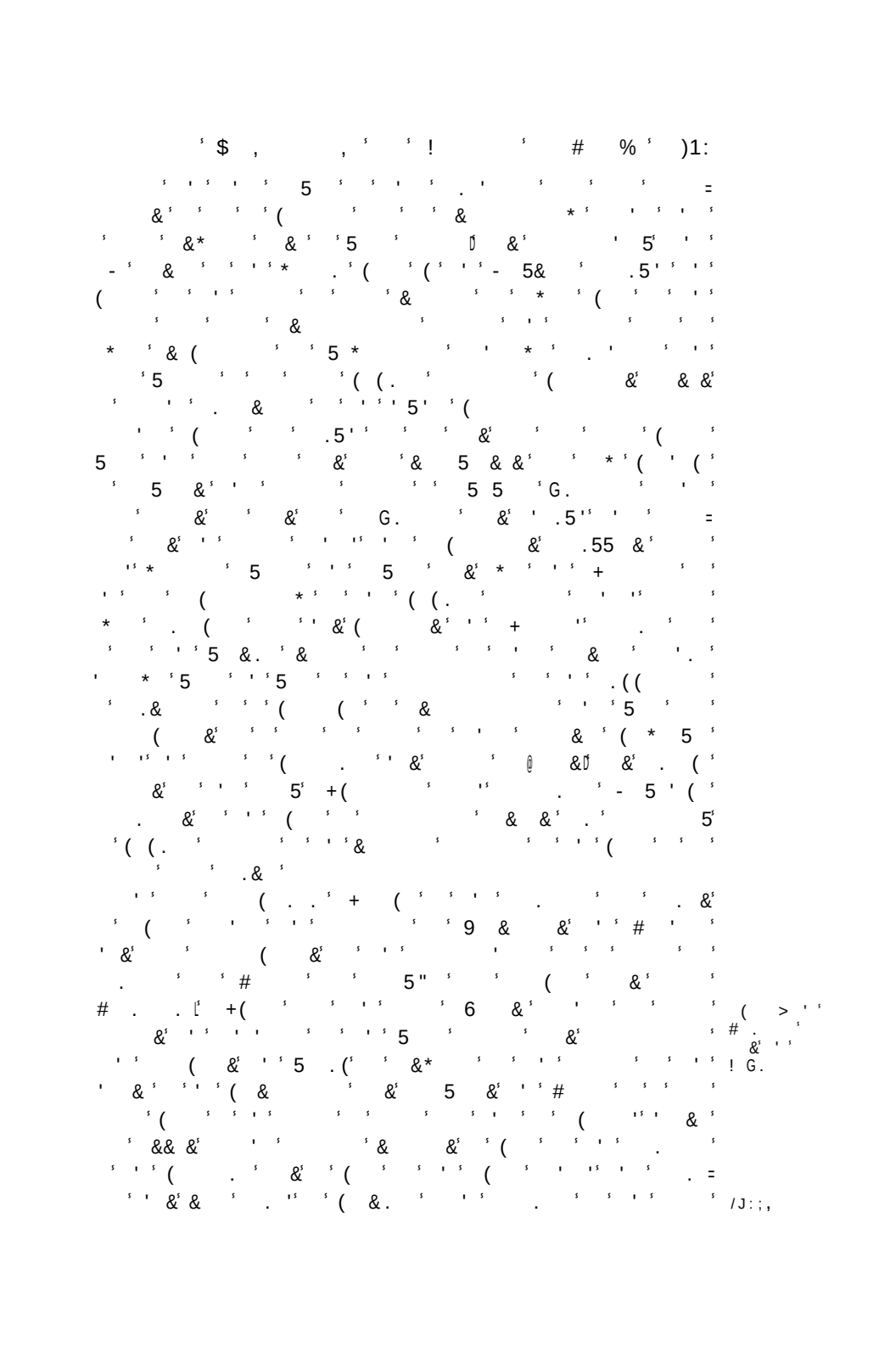

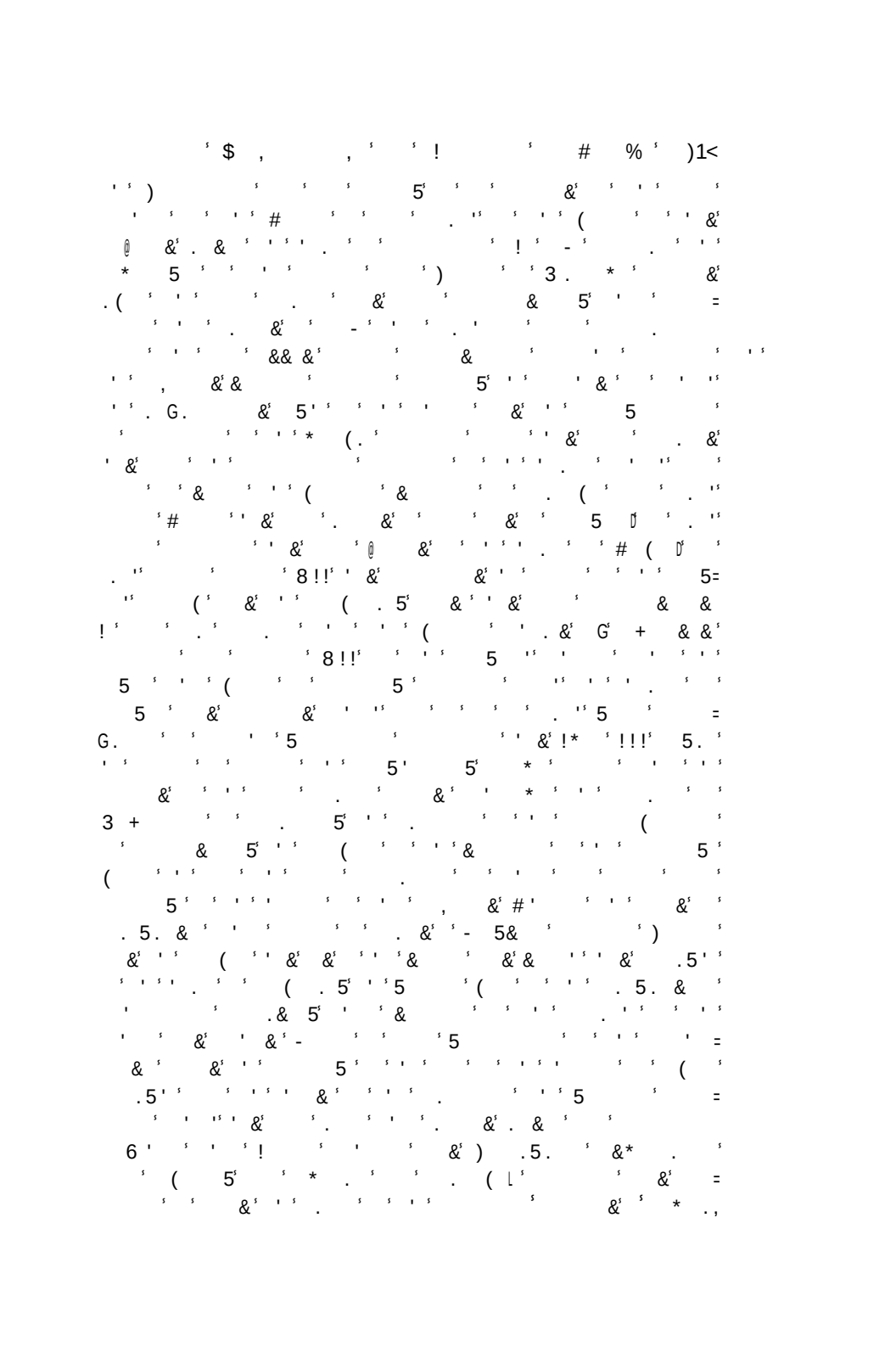

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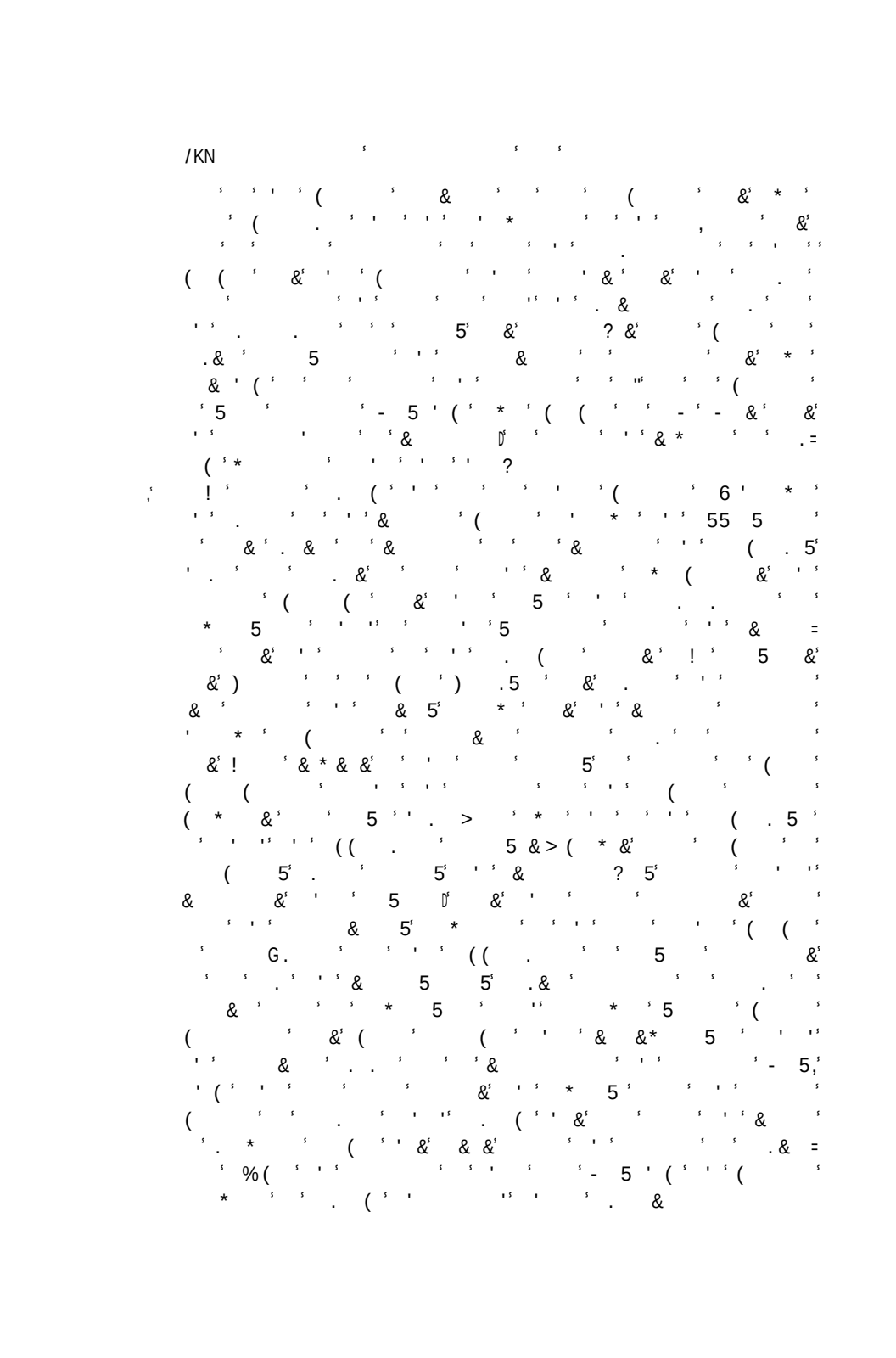

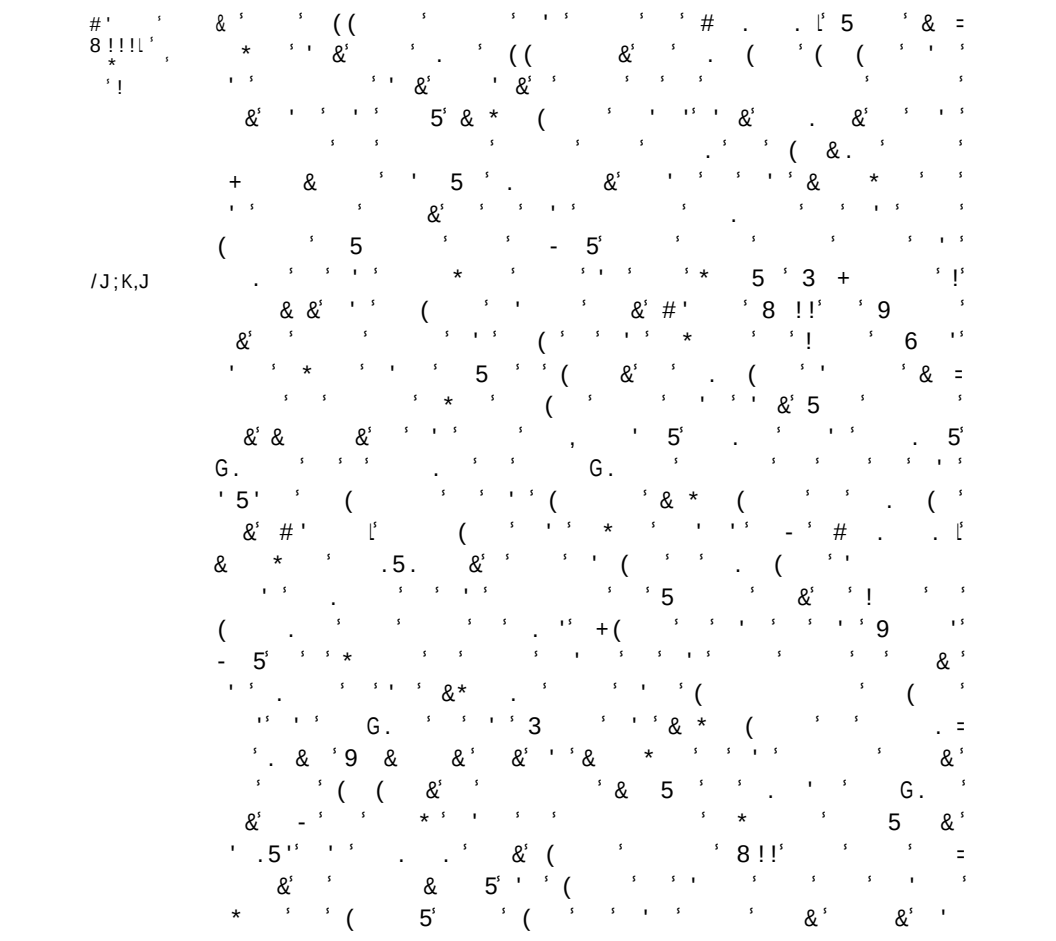

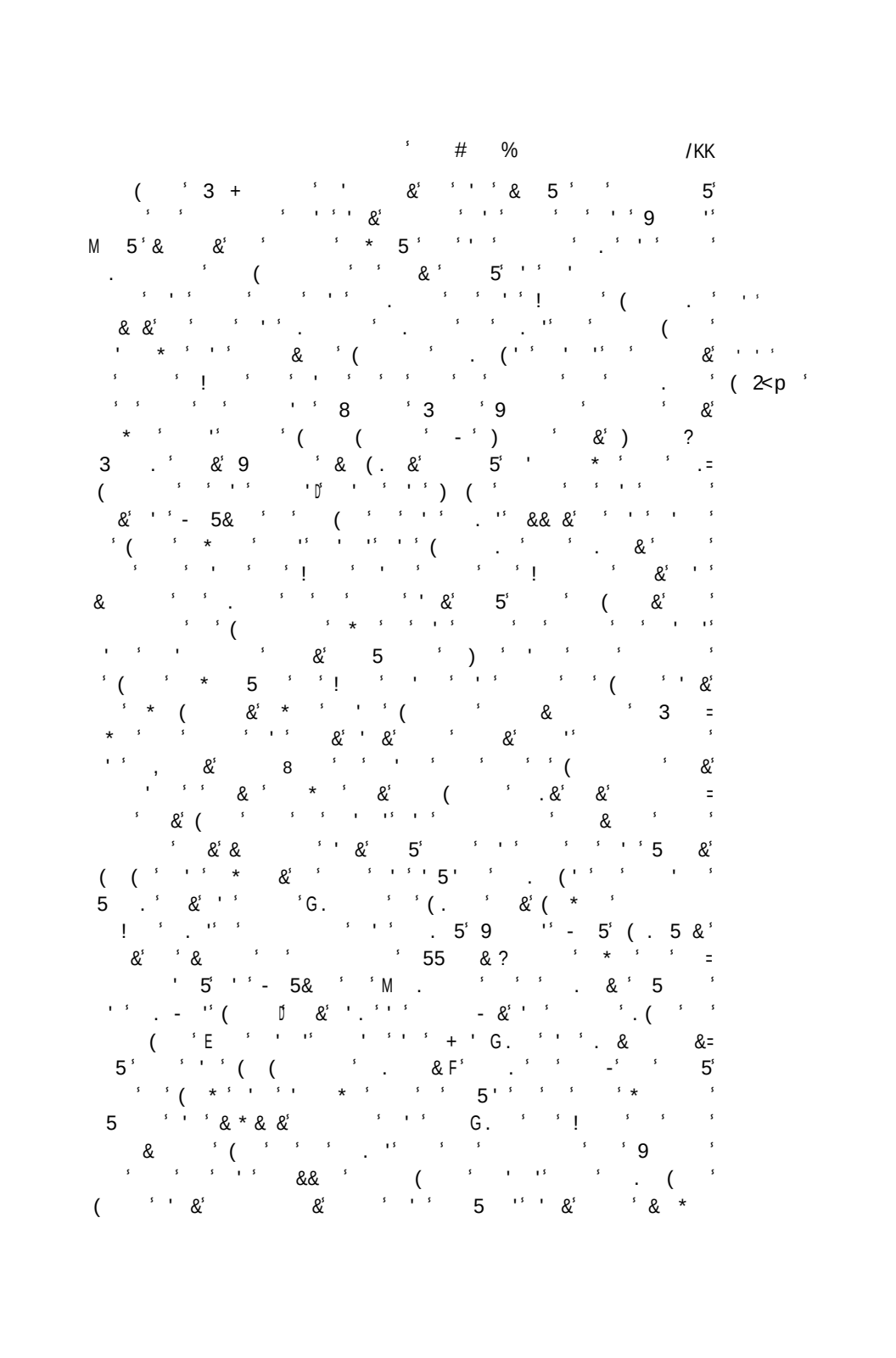

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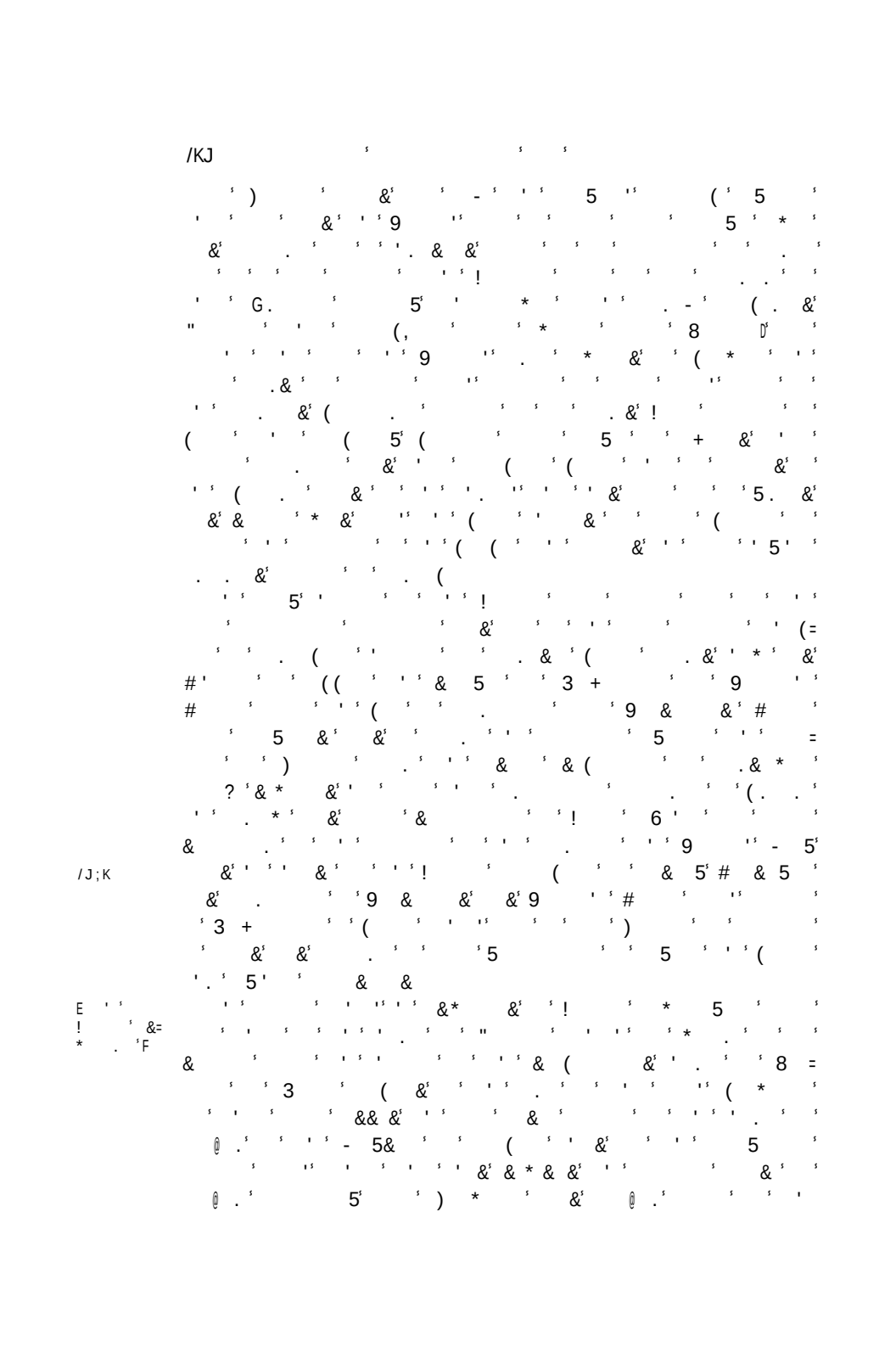

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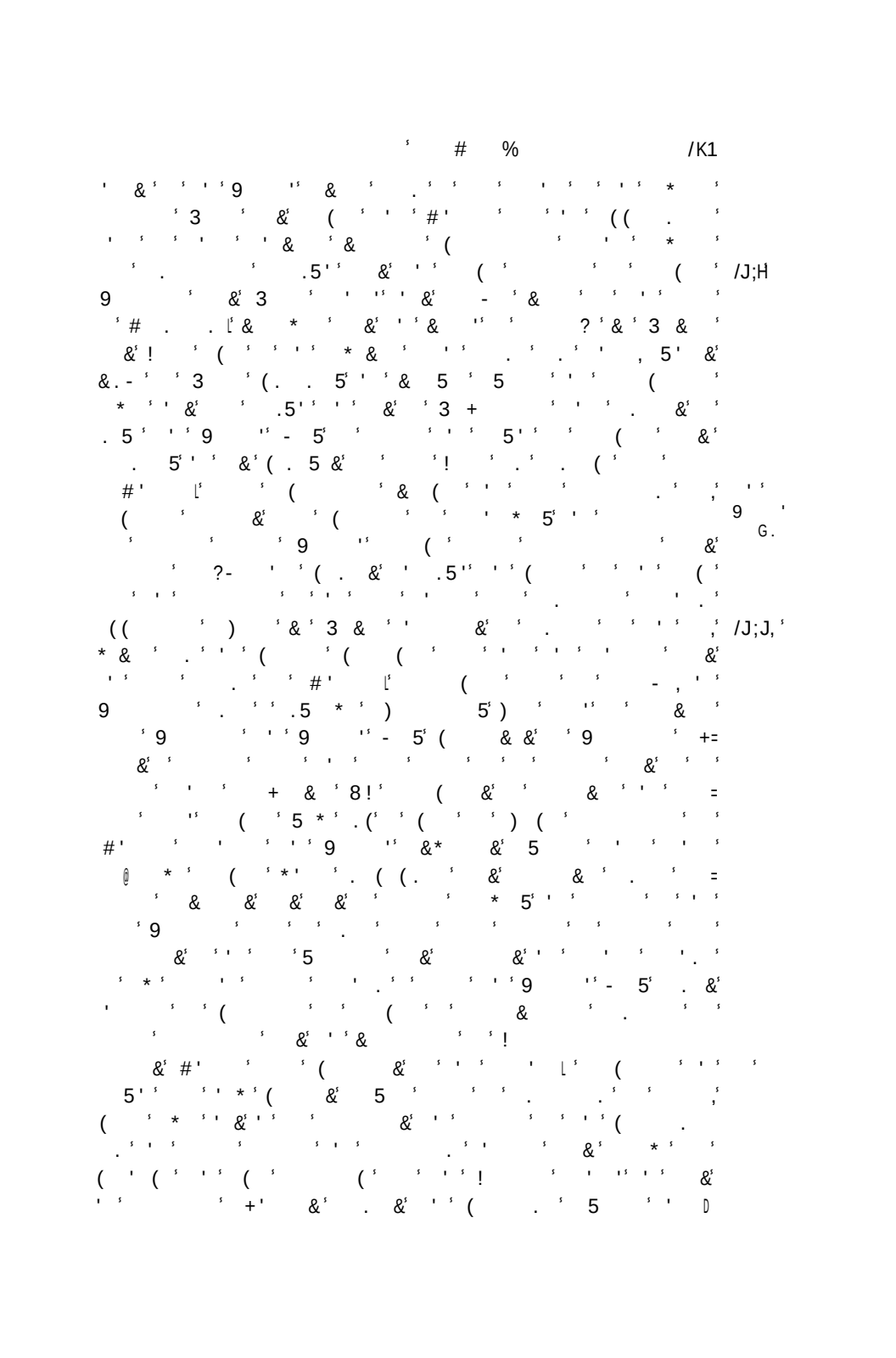

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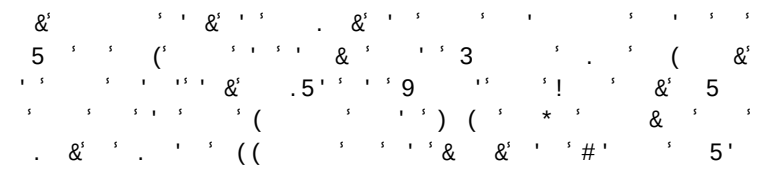
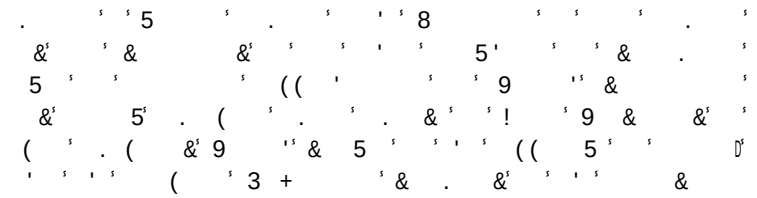
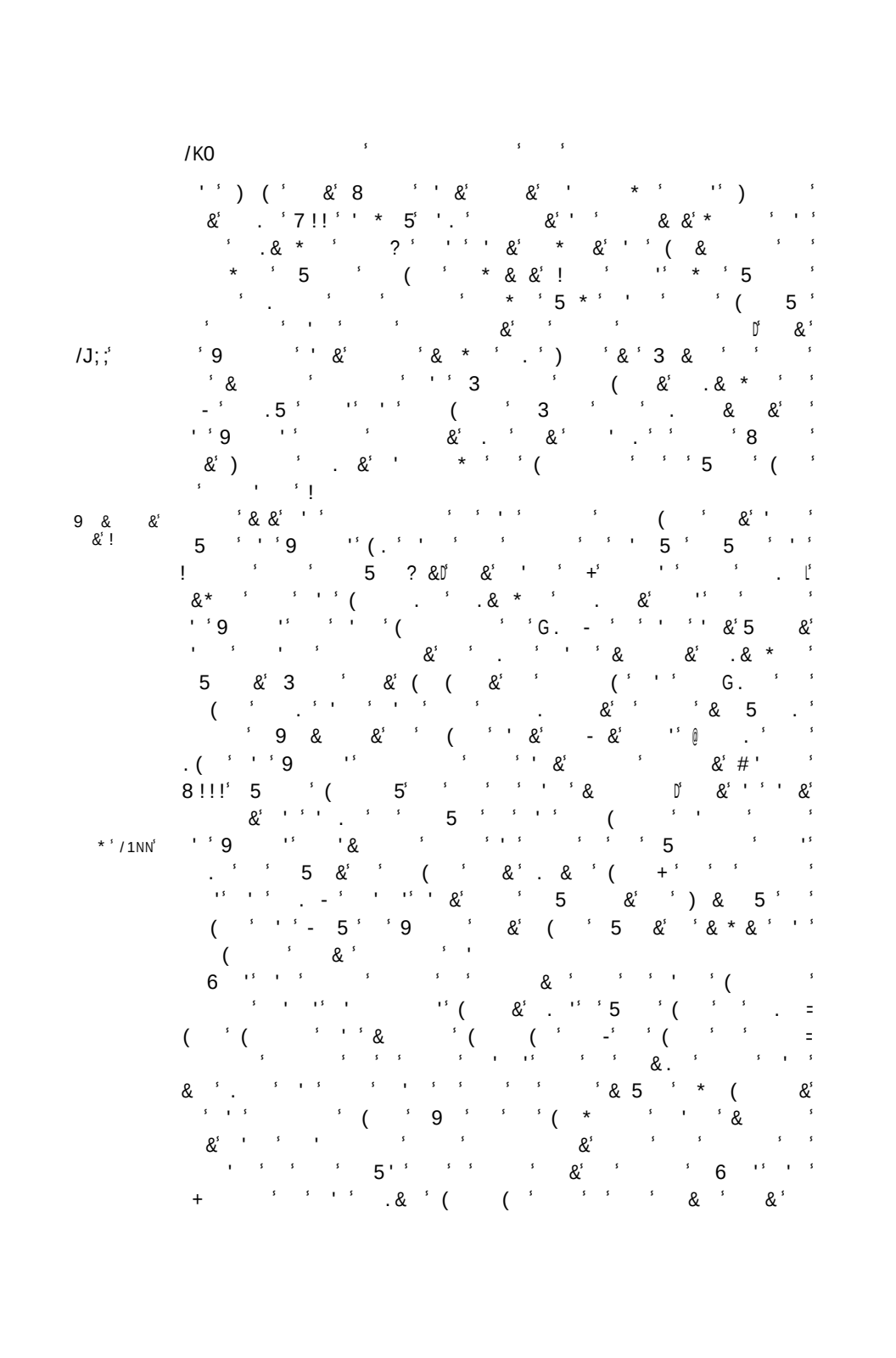
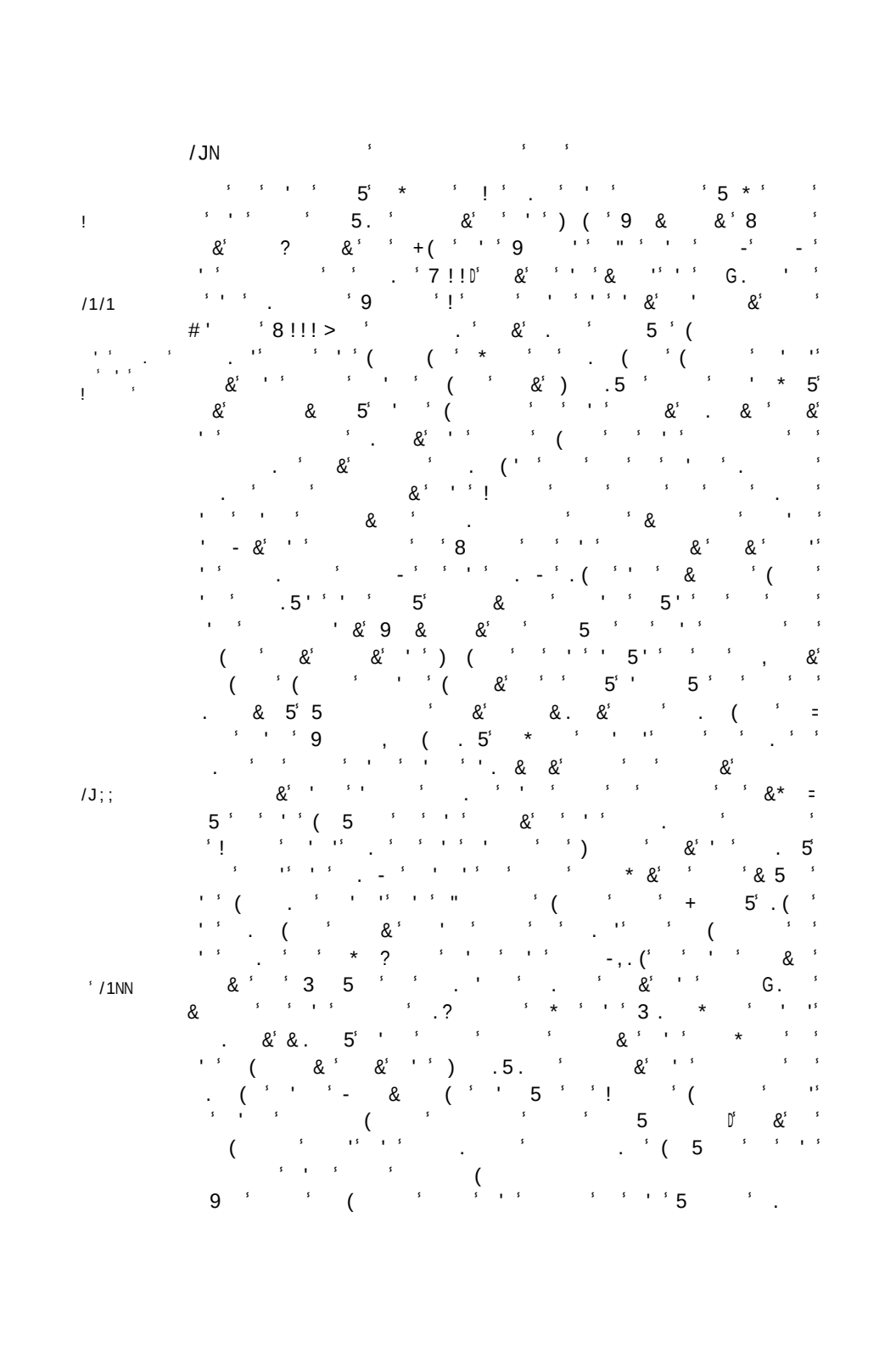
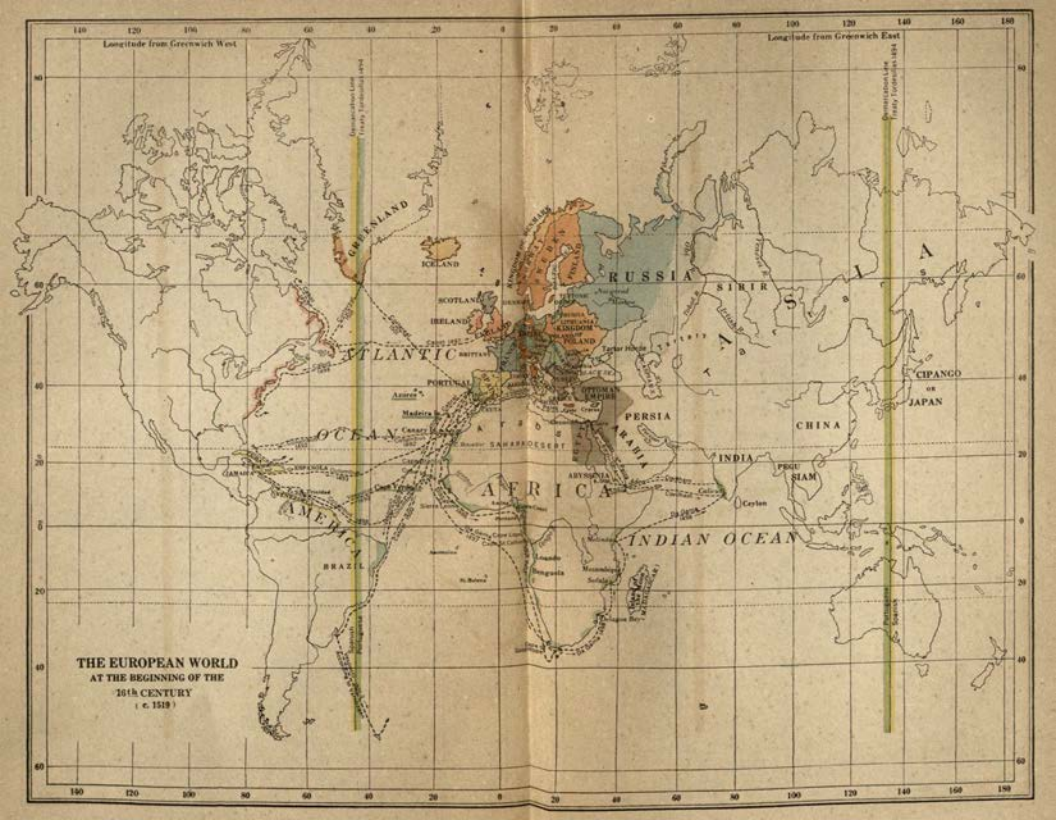


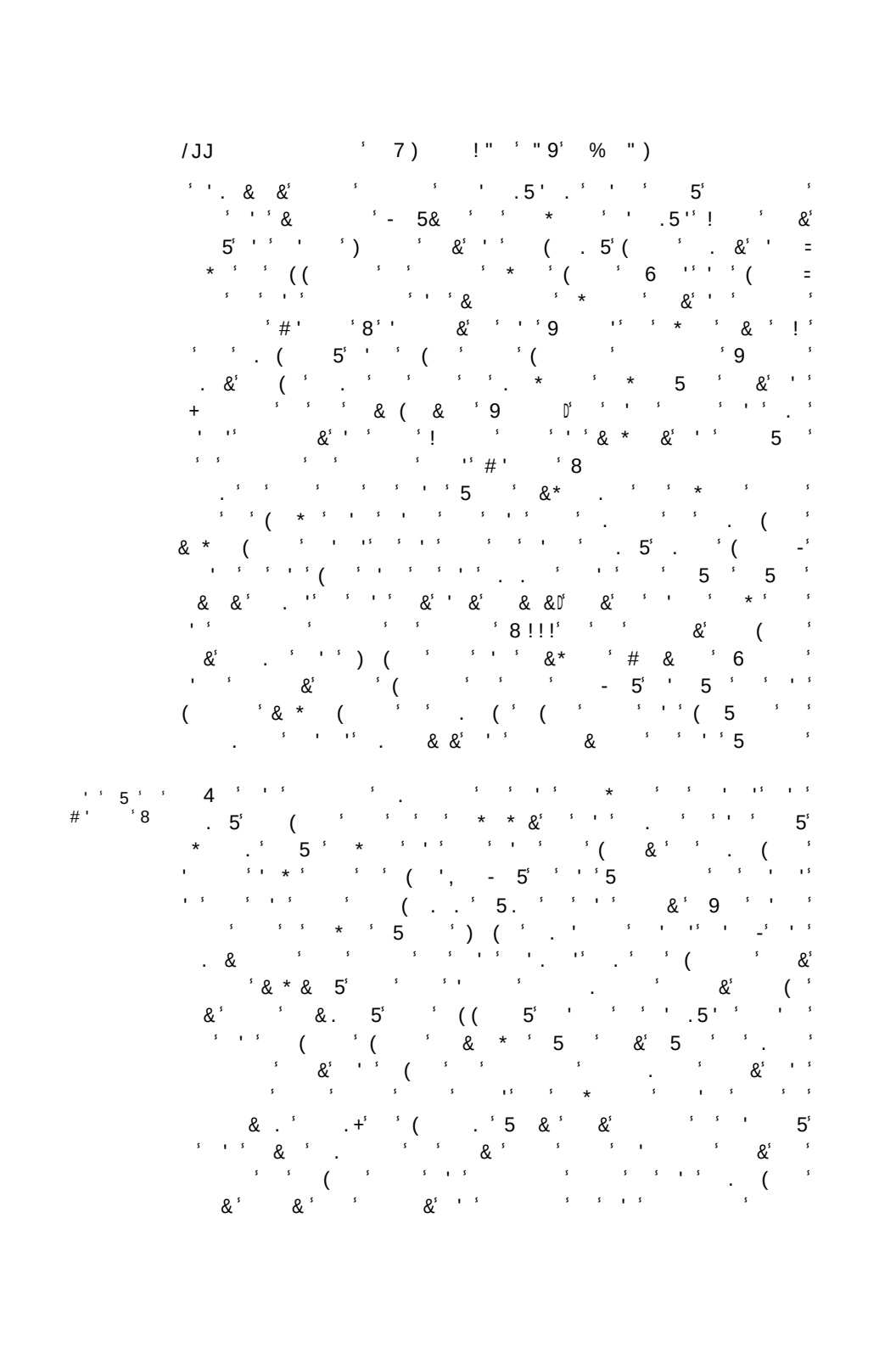


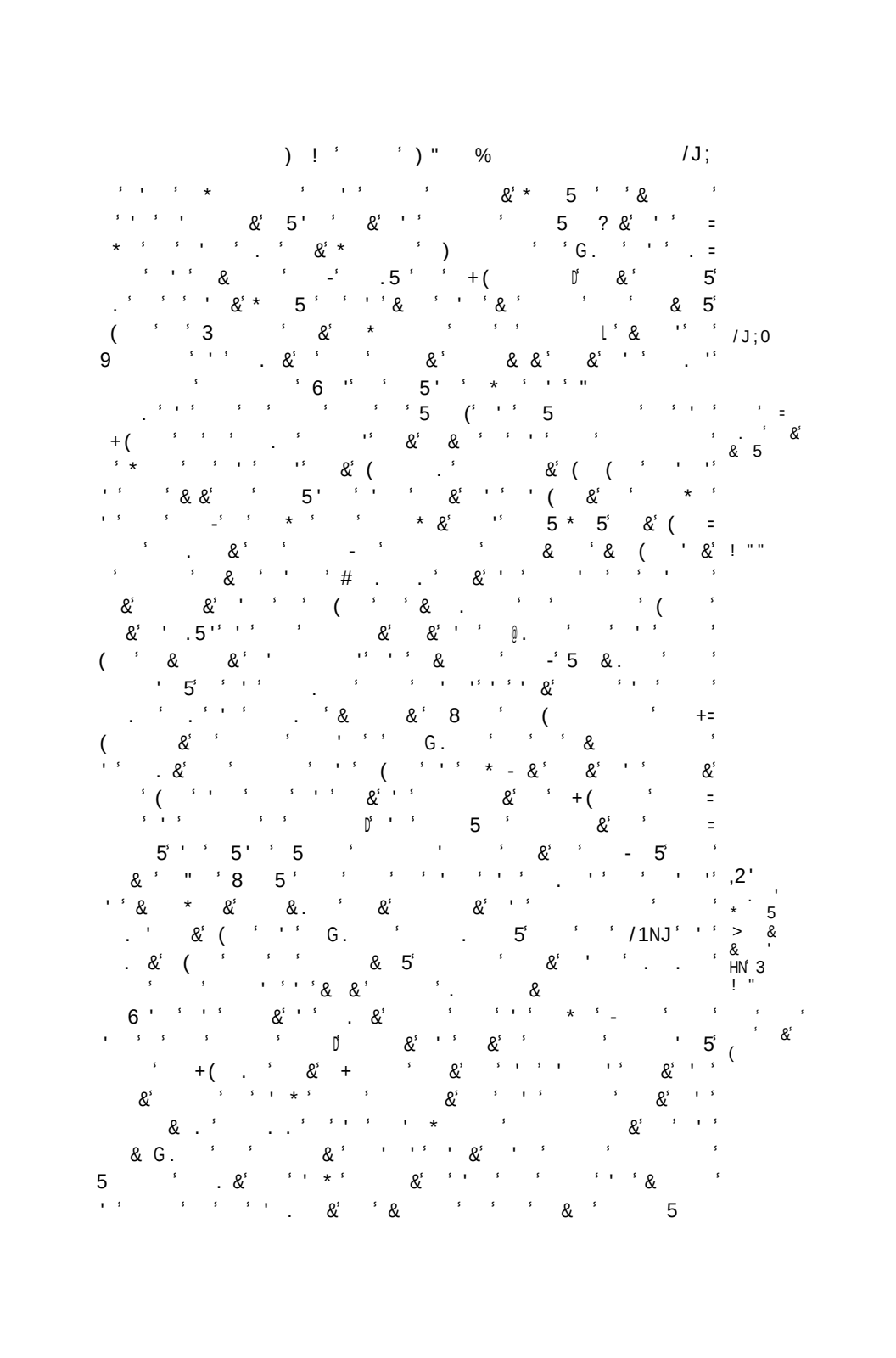






THE EUROPEAN WORLD
AT THE BEGINNING OF THE
16th CENTURY
(c. 1519)





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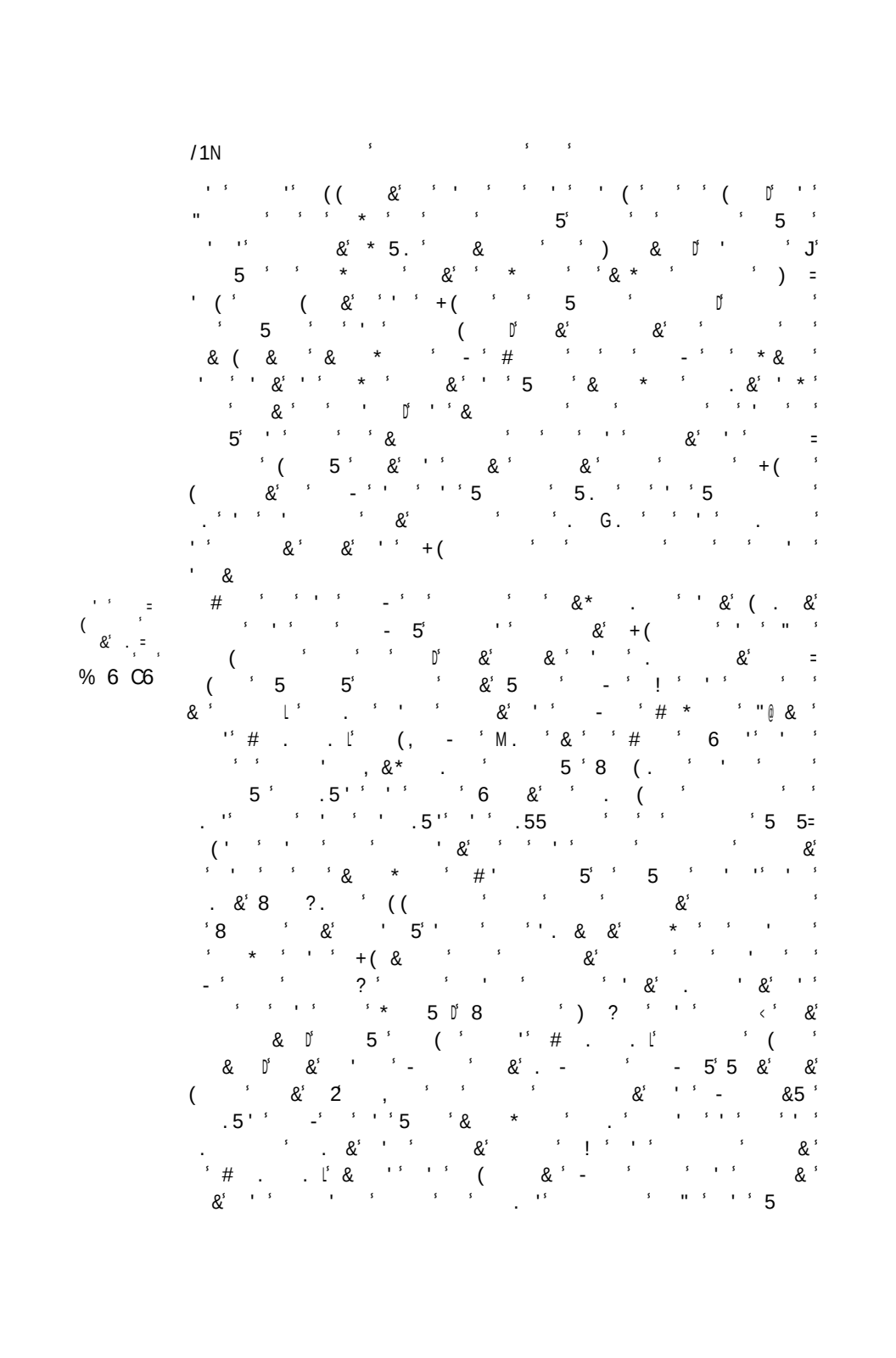
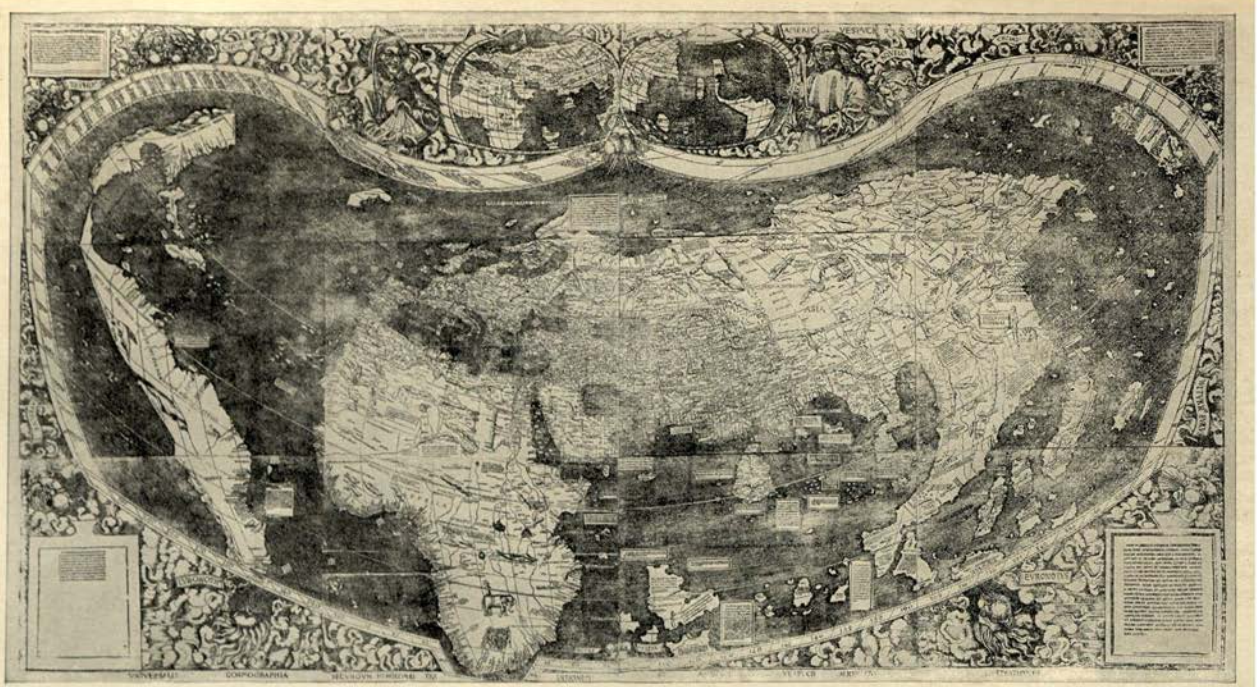
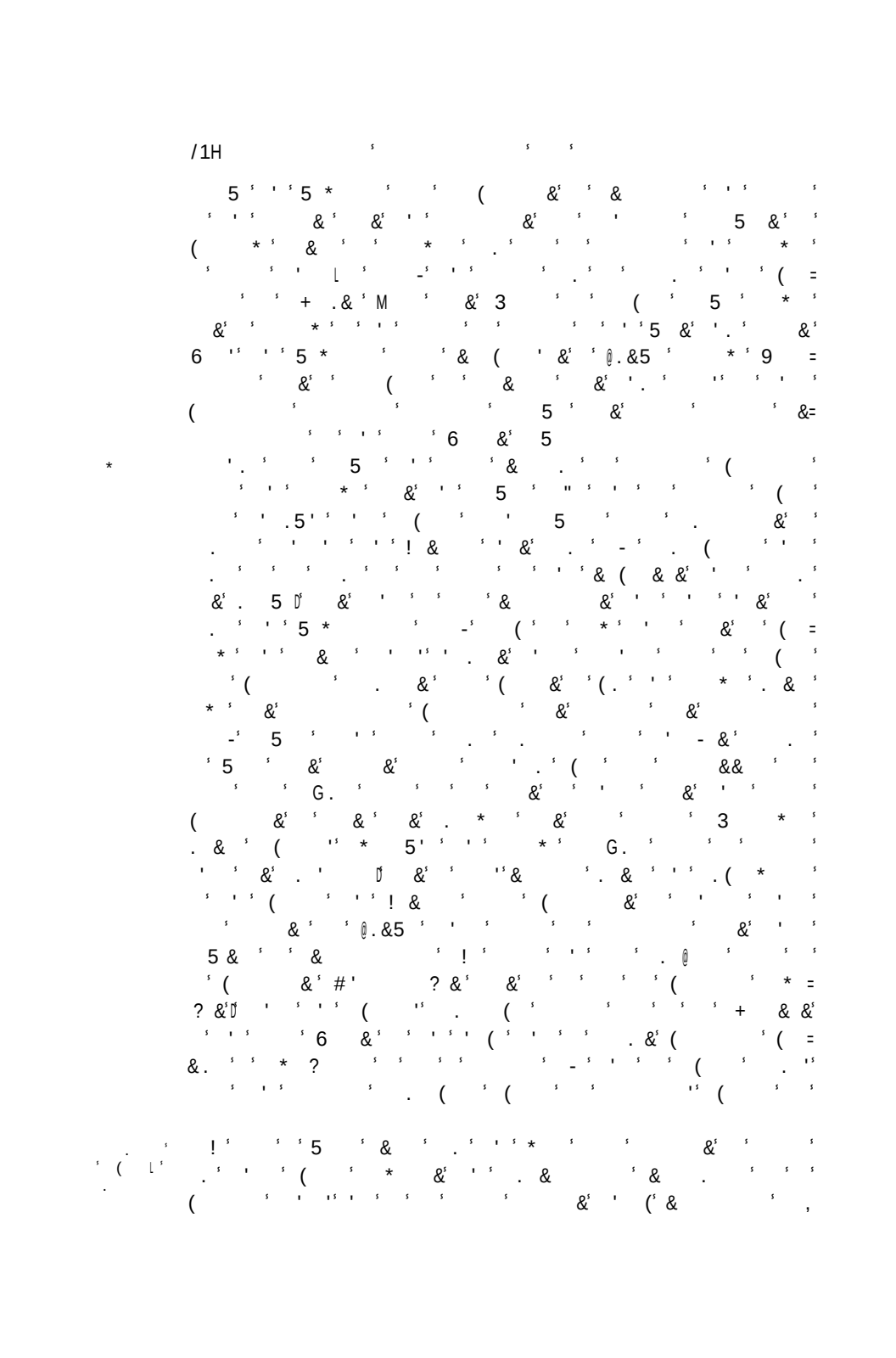
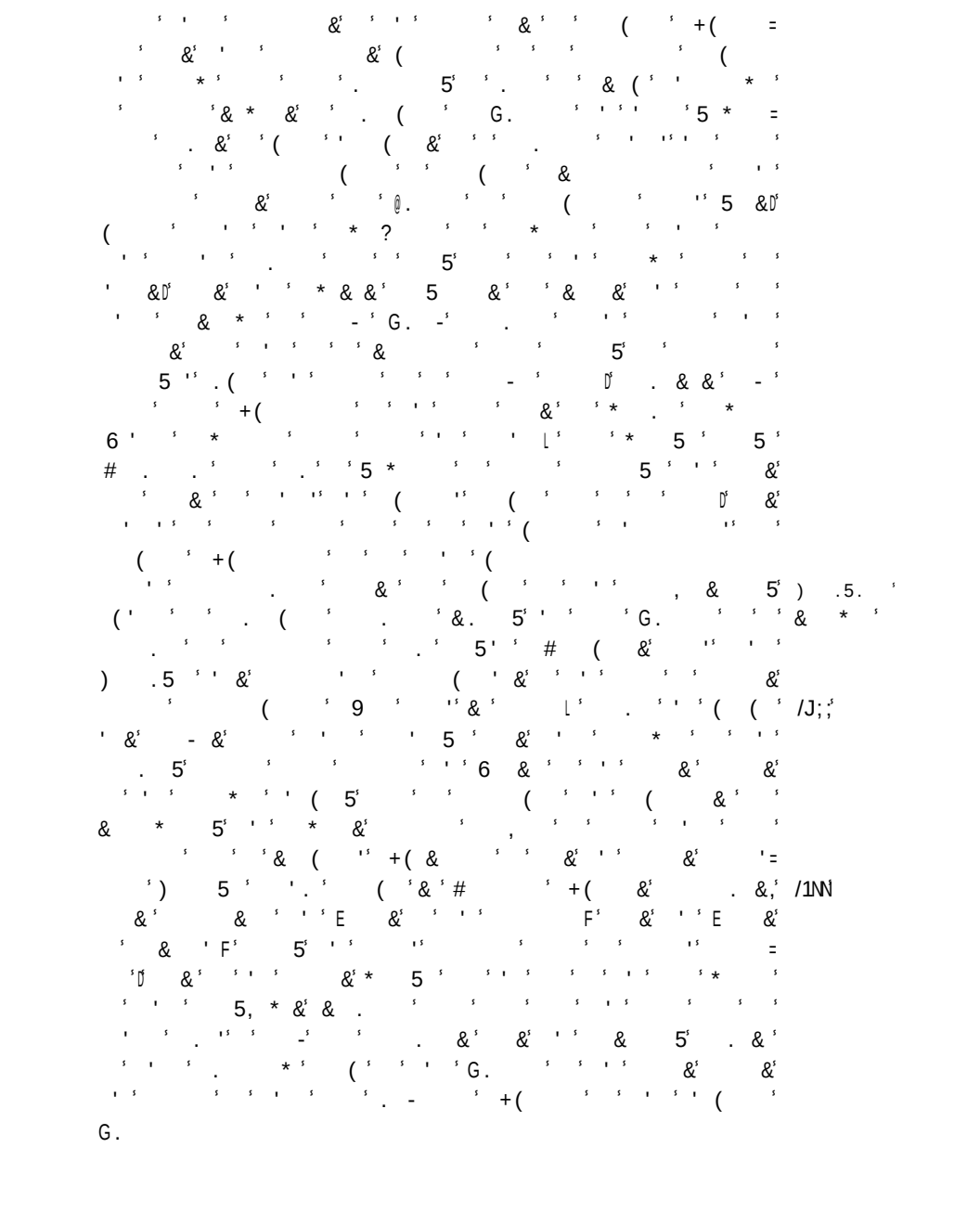




This is a greatly reduced facsimile of the map published by Martin Waldseemüller or "Ilacomilus" in 1513, "according," as the lower inscription says, "to the tradition of Ptolemy and the travels of Americus Vespucius." The European-Asiatic-African land-mass of Ptolemy (left-hand insert above) has been partially corrected by Portuguese exploration, in the large map; and the western hemisphere, with the Asiatic east coast (right-hand insert above), has been added from Spanish and Portuguese discoveries. It will be noted that the territories about the Gulf of Mexico and the north Brazilian coast are fairly accurate, beyond is "incognita." This map is notable not only for its admirable execution and its distinguished author, but for the fact that it first christens the New World *America*, and it is probably due to Waldseemüller's maps, more than to any other single cause, that the western land-mass has retained this name rather than that of its discover.





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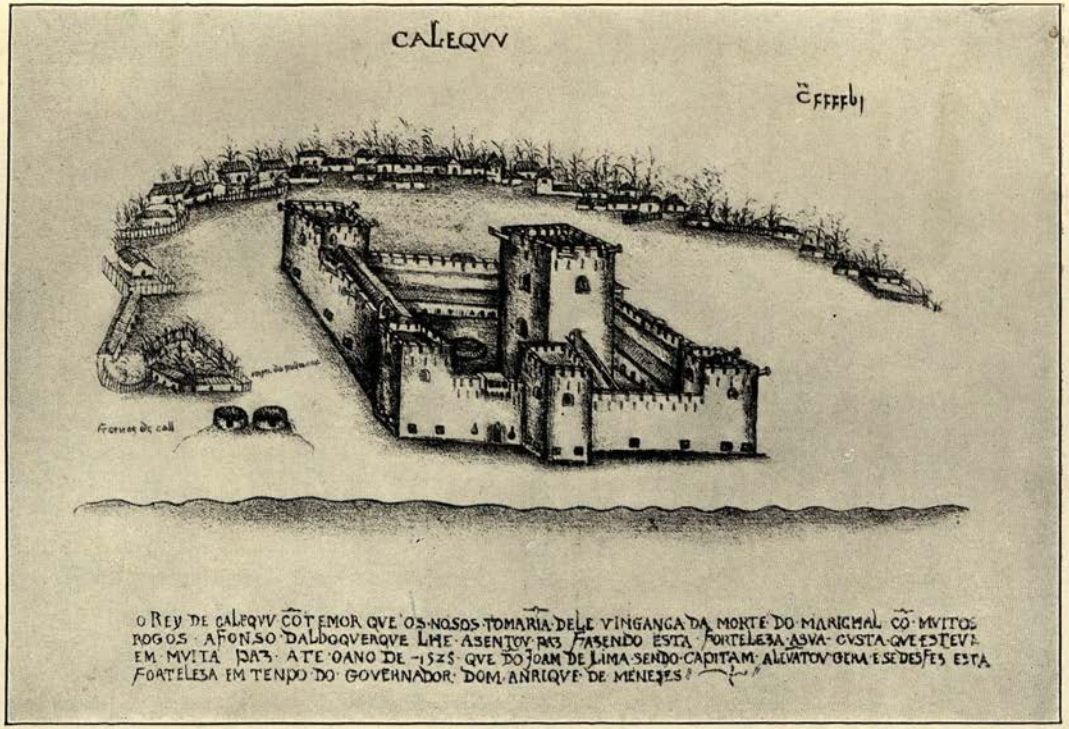
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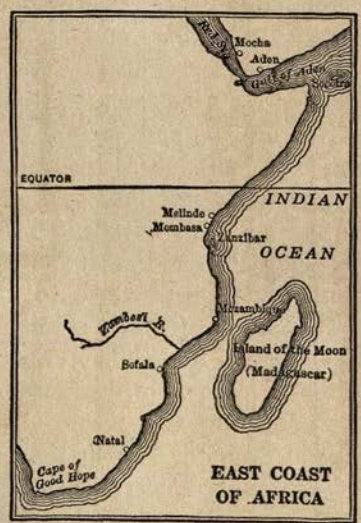
THE PORTUGUESE FORTRESS AT CALICUT.

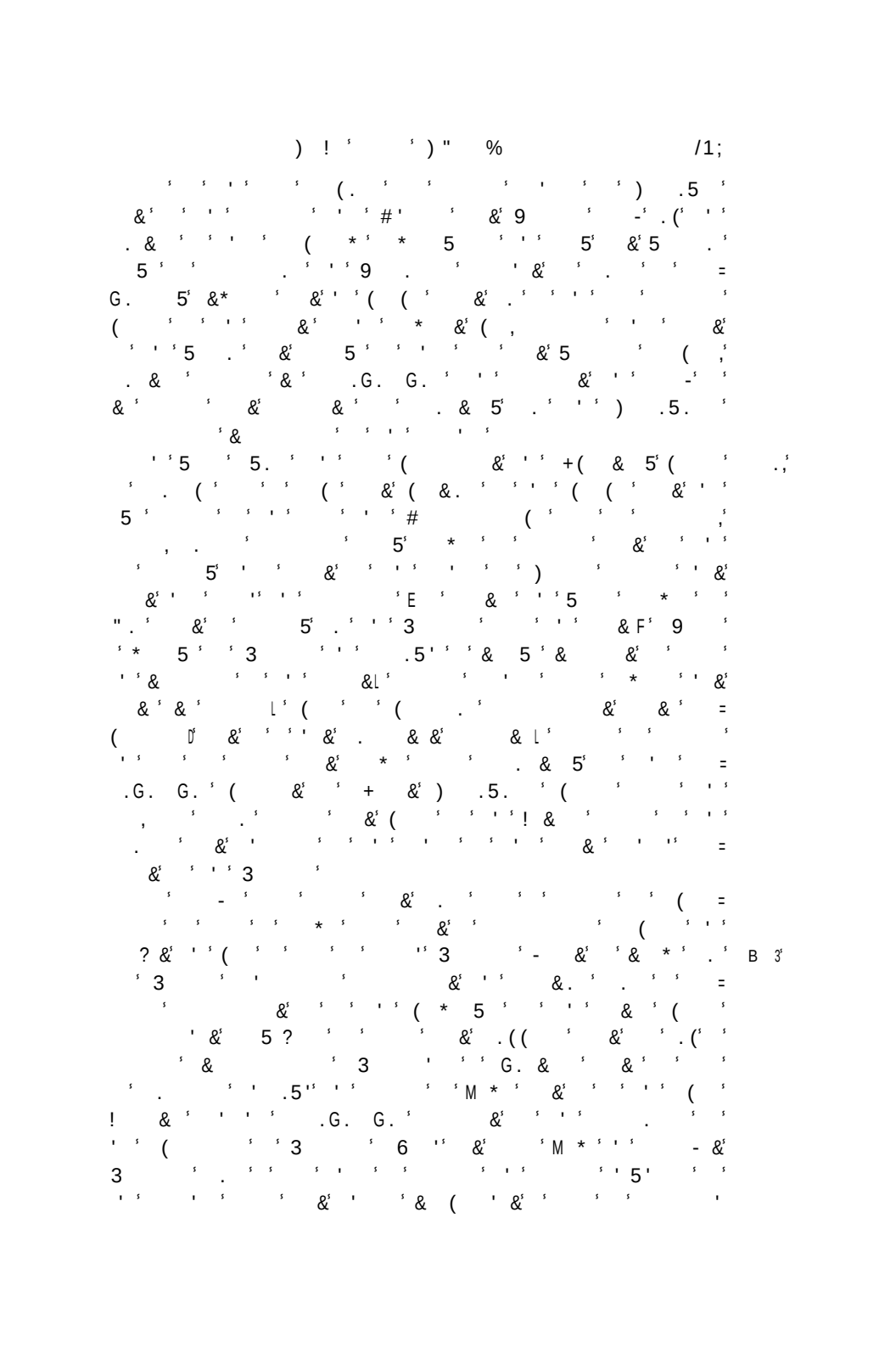
Correa; from Albuquerque's *Commentaries*. A typical example of the more elaborate type of 16th century fortification by which Portugal secured her principal ports. It is of the older castle type, and these strongholds were commonly called "castles." Note the central tower or keep, and the cannon mounted in the tops of the towers. Compare with the view of S. Jorge de Mina, vol. II, p. 84.

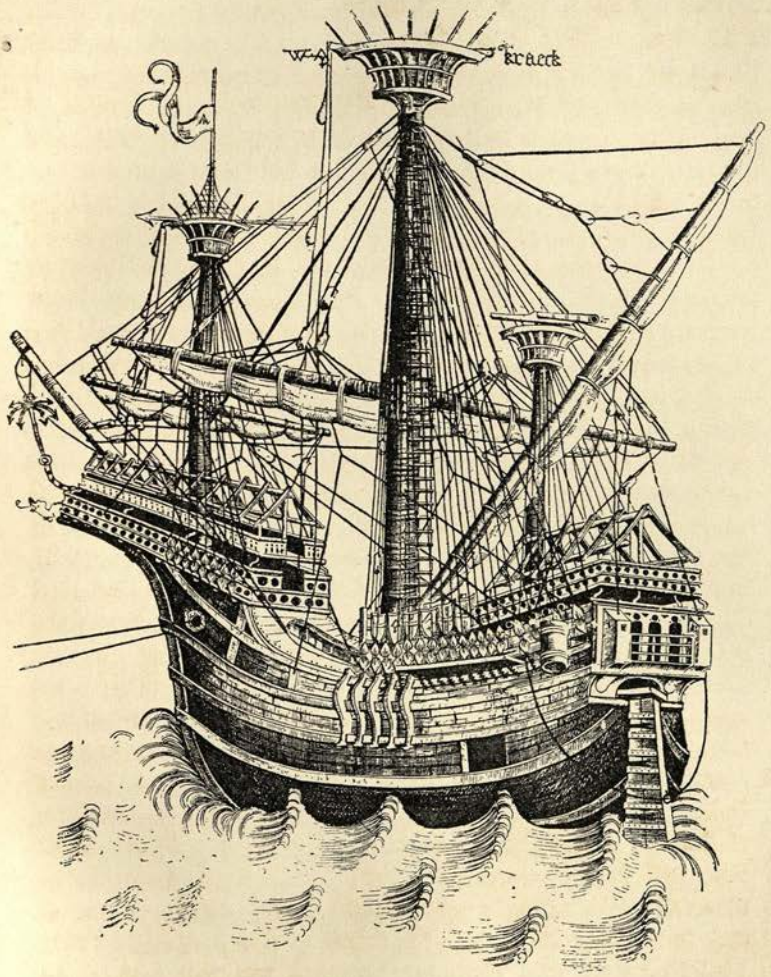
failed, and on their arrival in India, Almeida, stung by the king's ingratitude, refused to surrender his post, and threw 1508
his designated successor, Albuquerque, in prison. Thence he was released by the arrival of another fleet, in the same year that Diego Columbus began his governorship of the West Indies, and entering on his viceroyalty of the East, the new governor began a new chapter in the world's affairs.

Far different from the activities of Spain in the West, Portugal's venture had done much to alter the balance of trade and politics throughout Europe and Asia even before the advent of Albuquerque. Lisbon was already superseding Venice and Genoa and Alexandria as the *entrepôt* of eastern commerce; and the trade routes in Europe were changing to meet the new conditions. At first, hampered by lack of capital and mercantile experience, the Portuguese permitted the merchants of other countries to share their enterprise, and foreign firms had quickly established Lisbon agencies, embarked on trading voyages, and financed ventures under royal license. Thus Europe as a whole took no small part in the new exploitation of the East. But in politics the reverse was true. The Papal bulls, the closely guarded secrets of navigation, the possession of the harbors from Lisbon to Calicut barred the way to other powers, and only here and there had an occasional daring interloper found his way to India. From these the Portuguese had little to fear, and from the other European states, absorbed in matters nearer home, nothing at all.



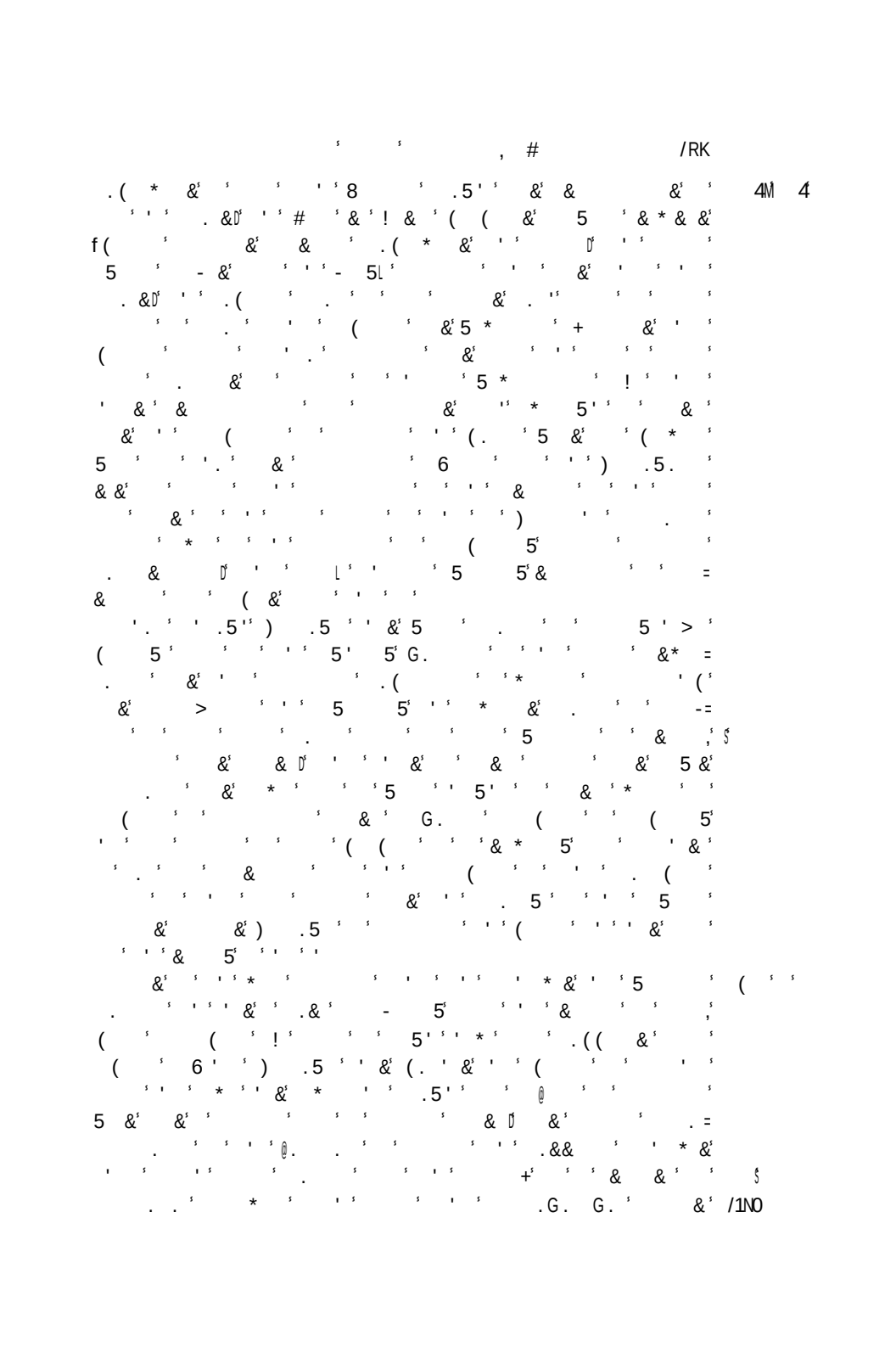
Thus undisturbed, she strengthened her power oversea.





FLEMISH ENGRAVING OF A CARRACK.

[End of the 15th century.] Compare with the picture of the Embarkation, p. 84. From Bourel de la Roncière, *Histoire de la Marine Française.*



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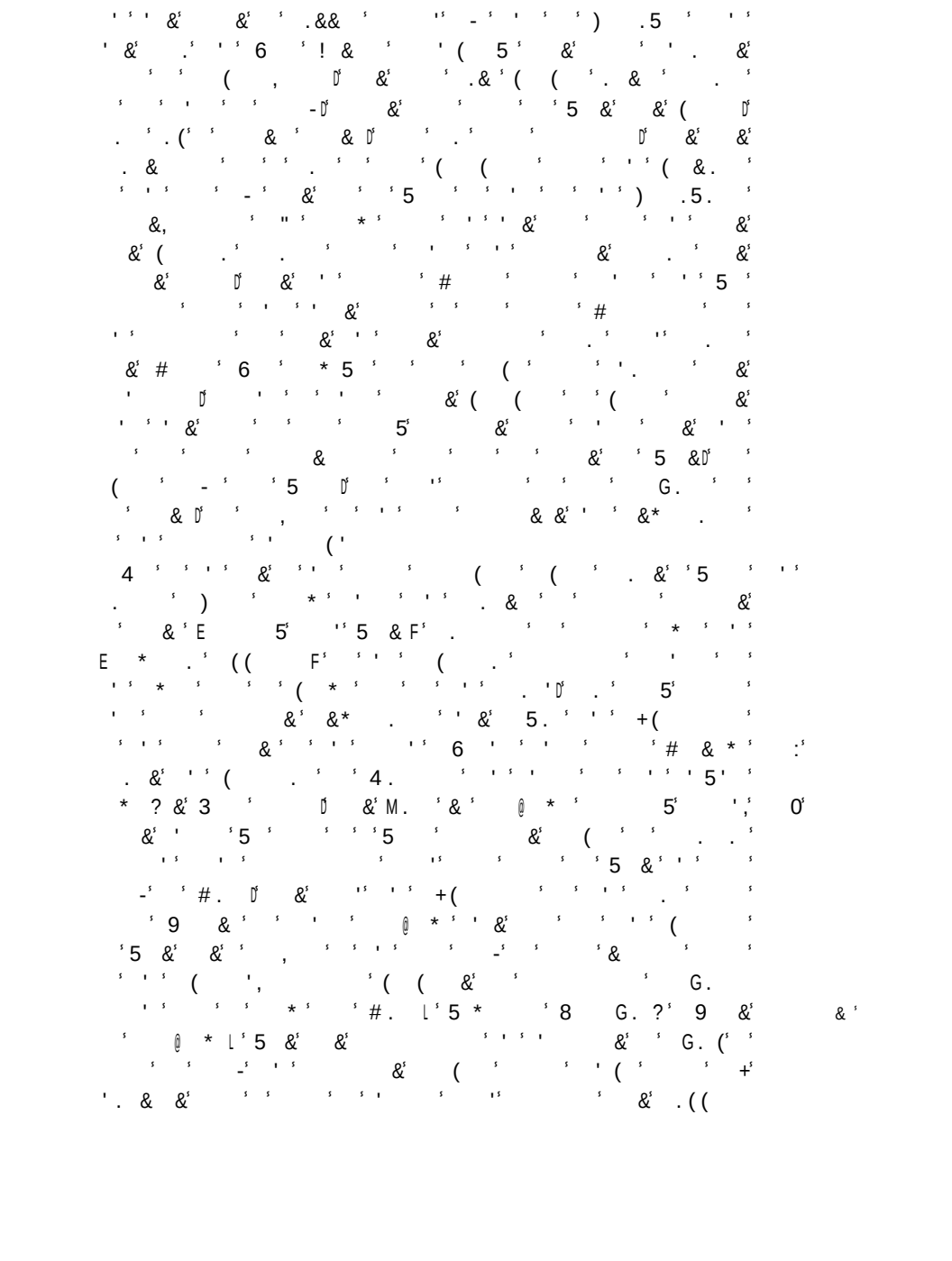
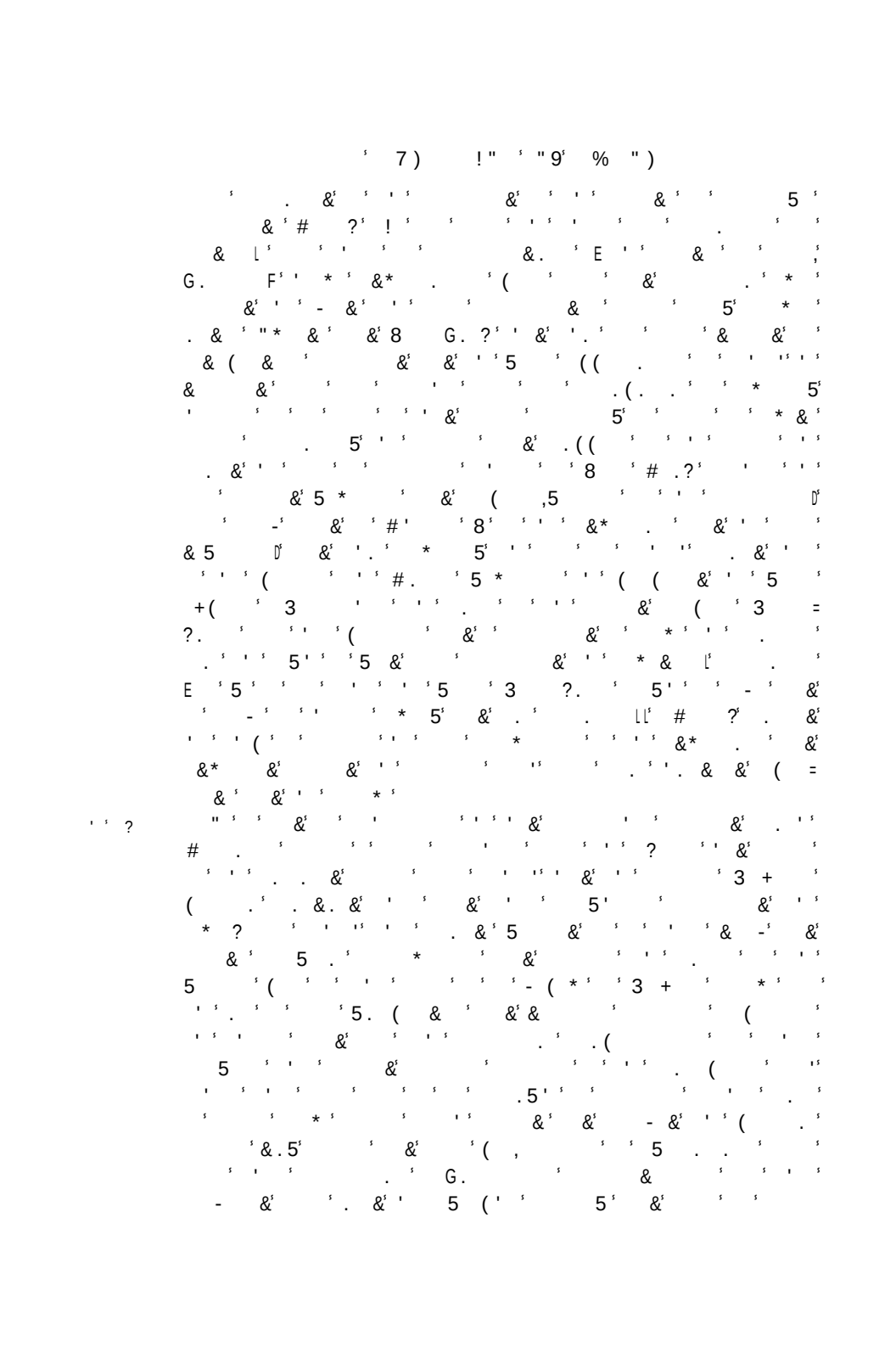
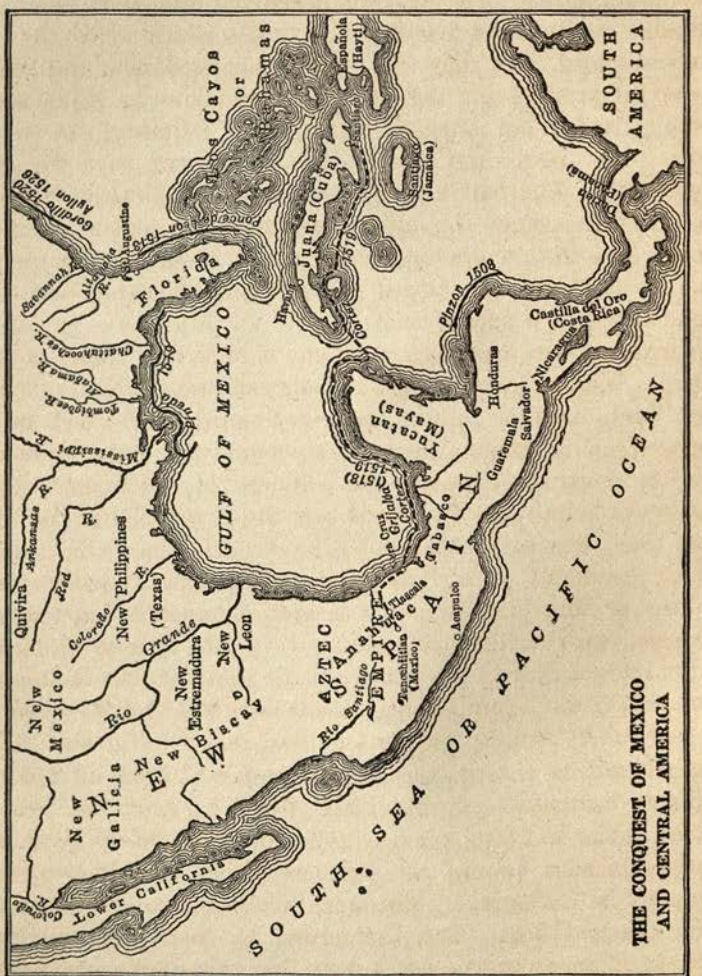


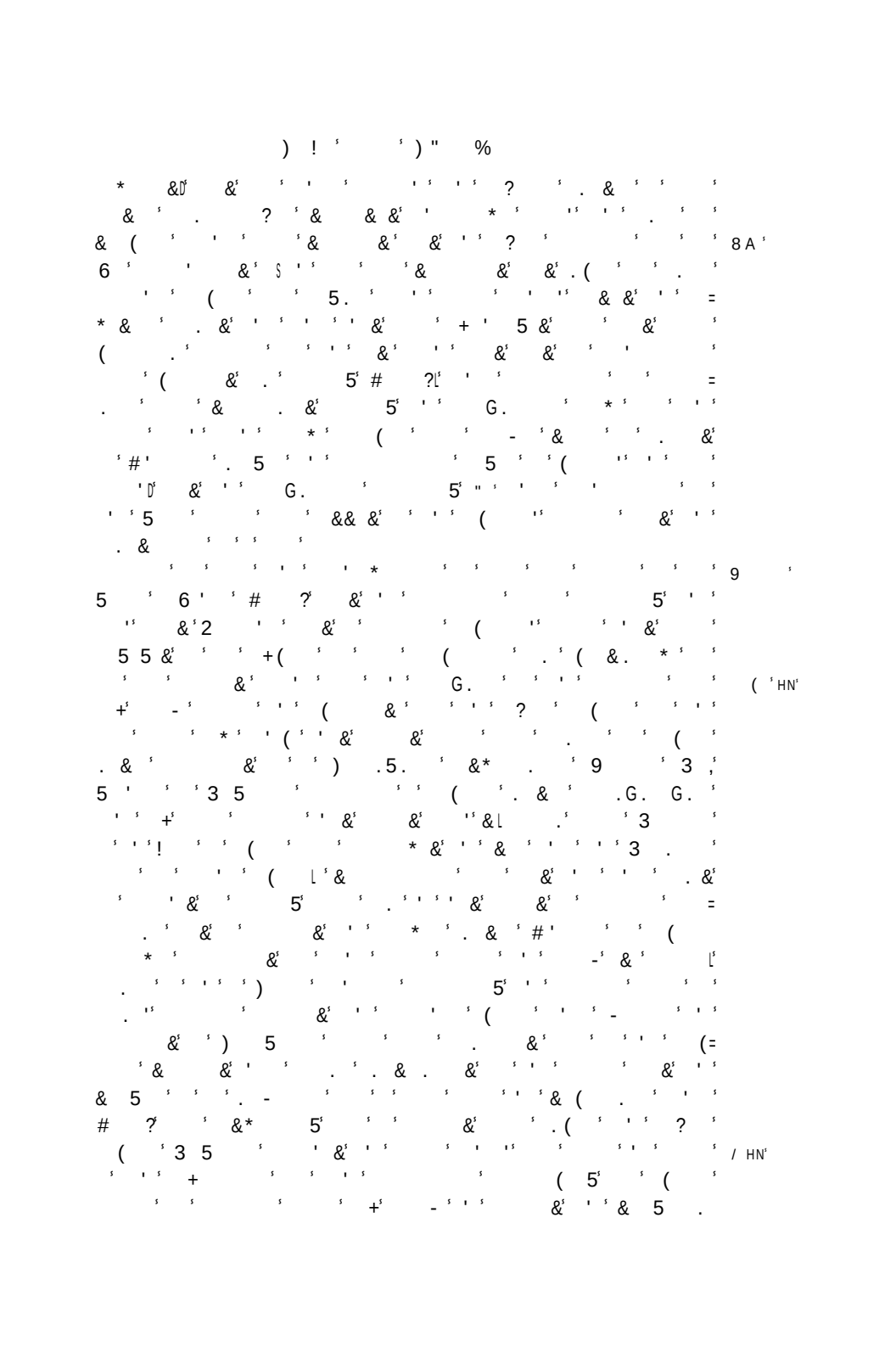


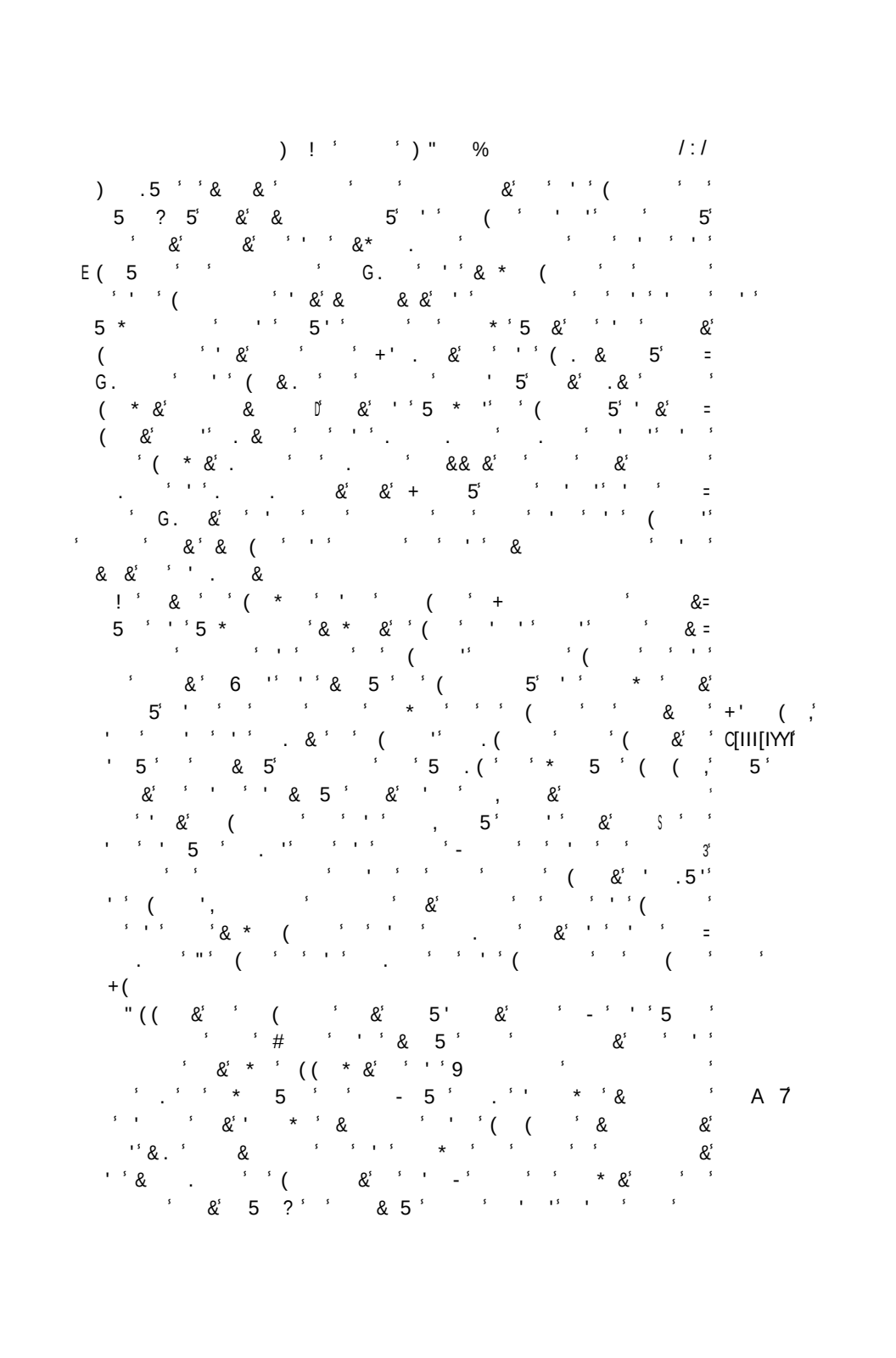
This view of the City of Mexico is a formalized plan of the Spanish city. It is taken from A. de Solis, *History of the Conquest of Mexico by the Spaniards* (translated by Townshend, London, 1724). It must be regarded as a typical rather than absolutely correct drawing of the city, but is none the less interesting.

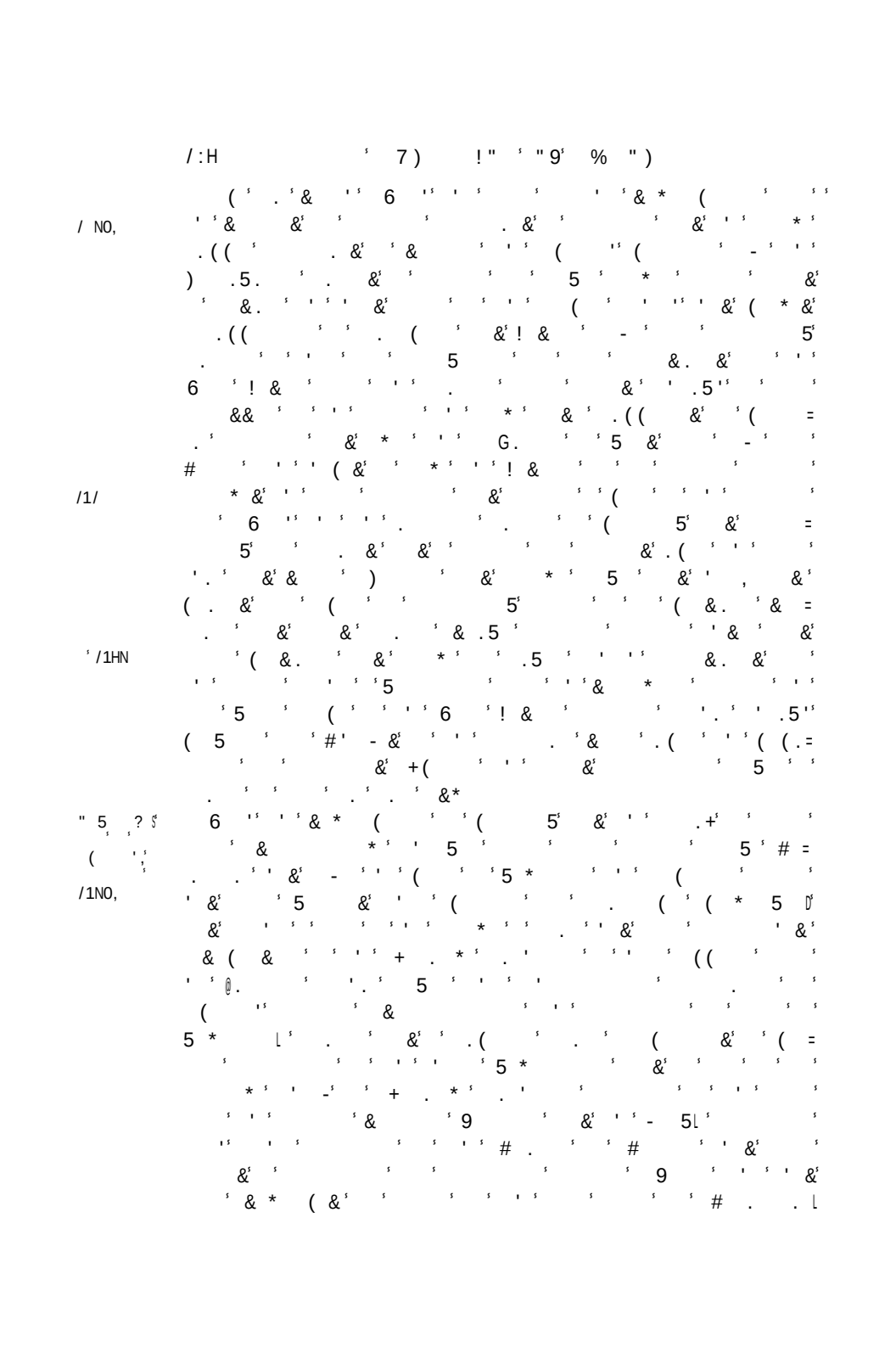
bribed to betray its leader, and, thus reinforced, he returned to Mexico to find the natives aroused against the Spaniards by the cruelty of his lieutenant, Alvarado, and the Emperor



deprived of his authority. The invaders, compelled to fight their way out of the city, took refuge with their allies, the Tlascalans, and in the following year again advanced. The subject tribes were summoned to Cortez' aid; the city was







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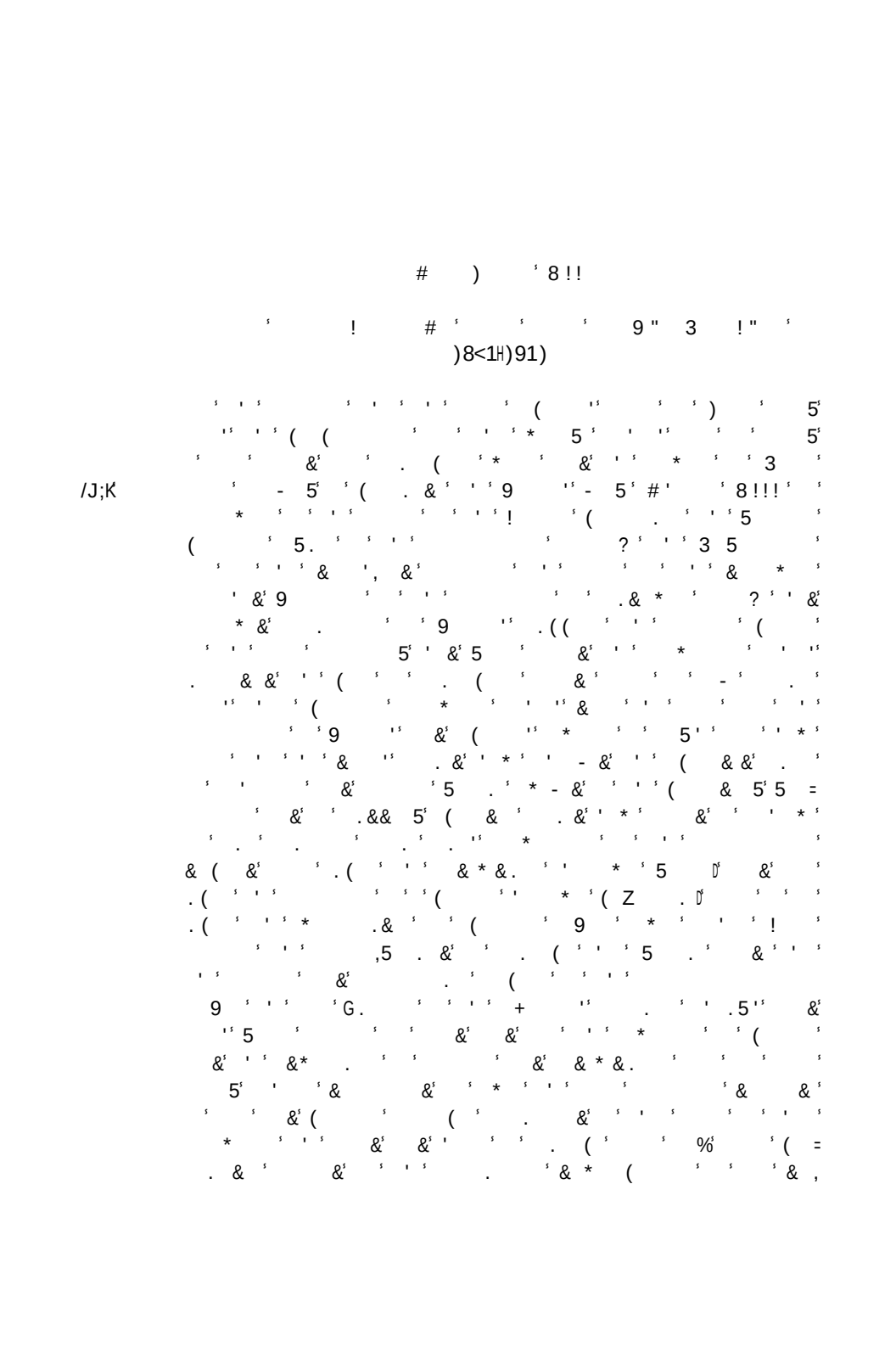
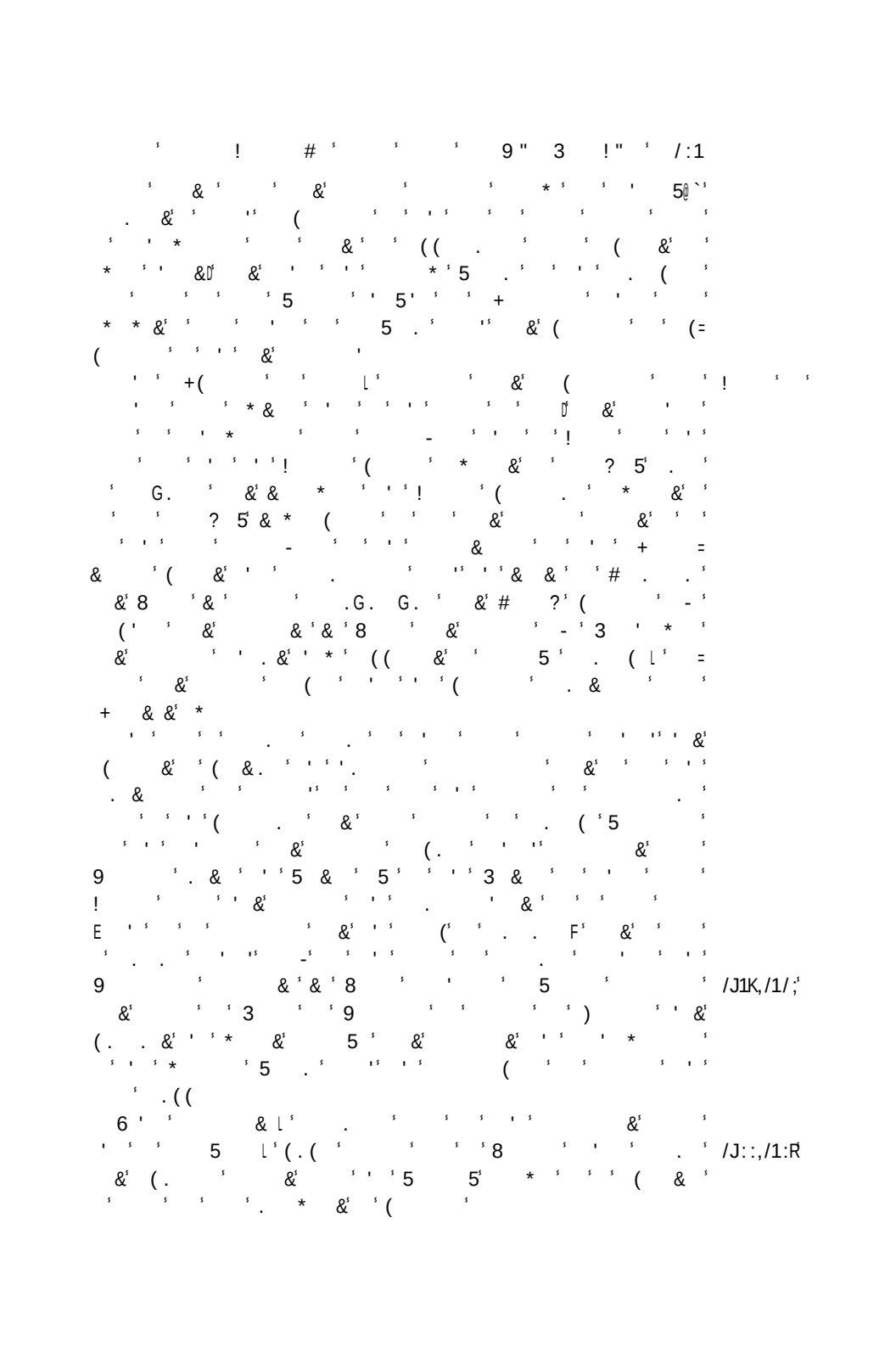
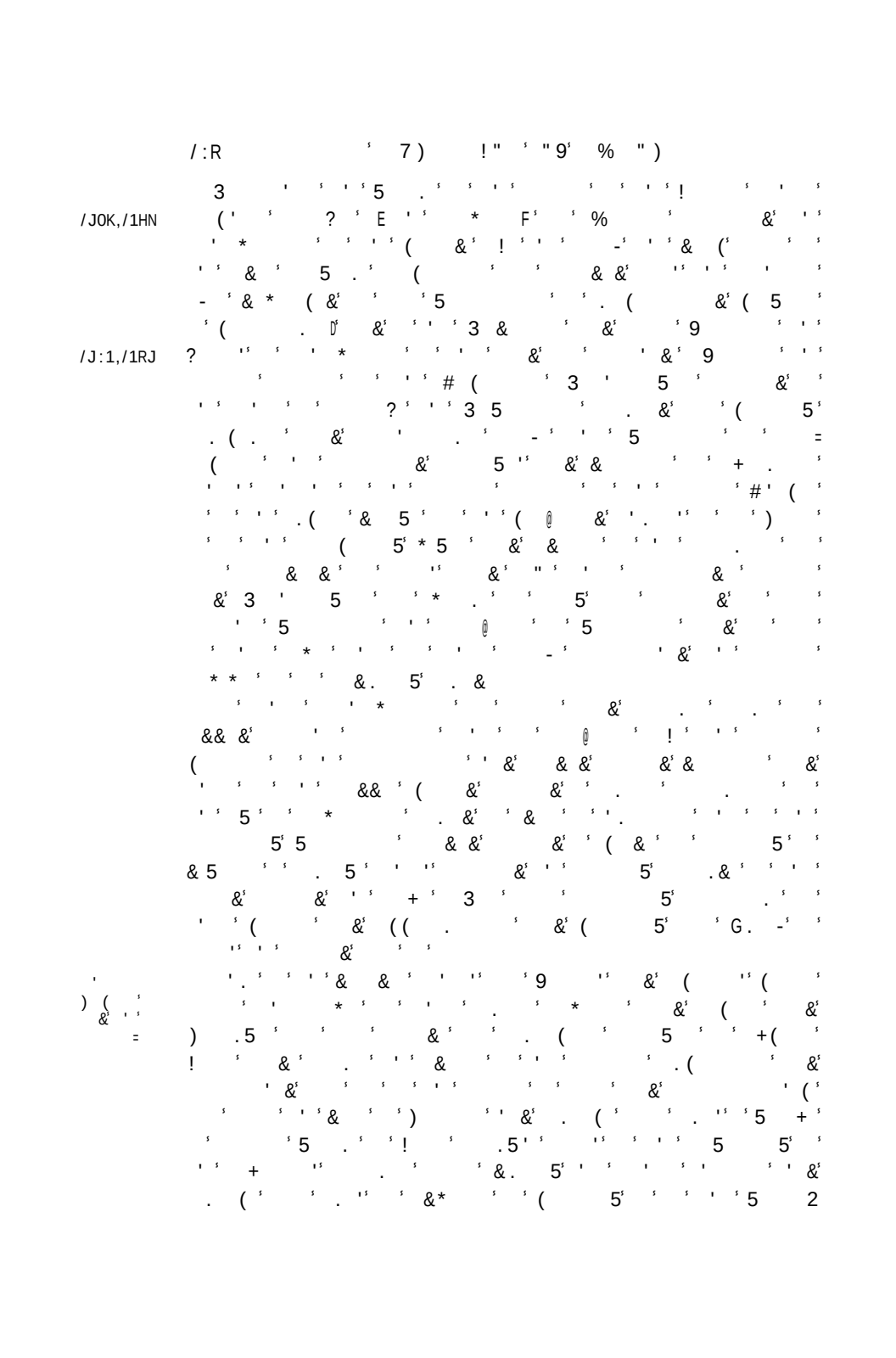
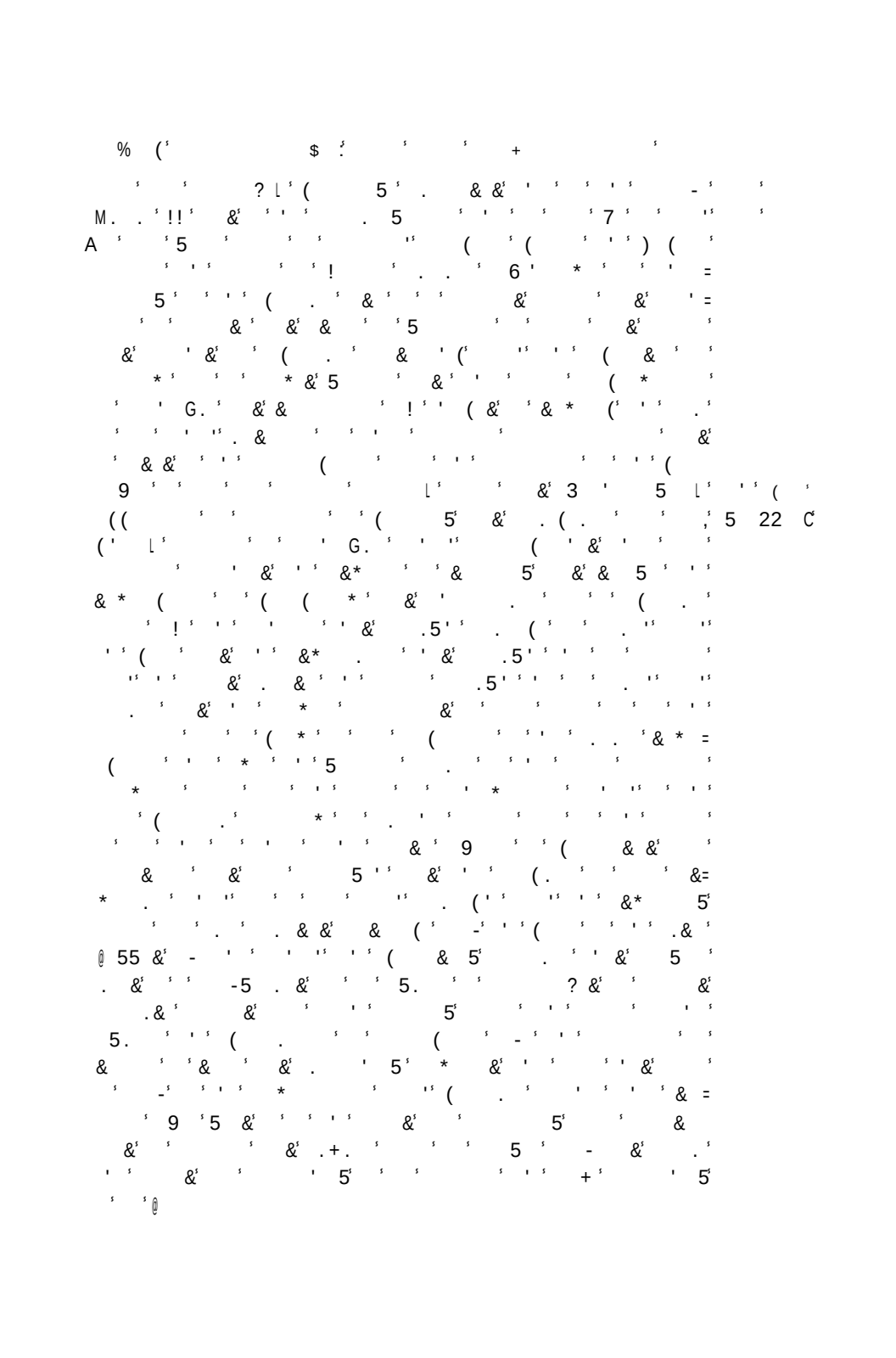


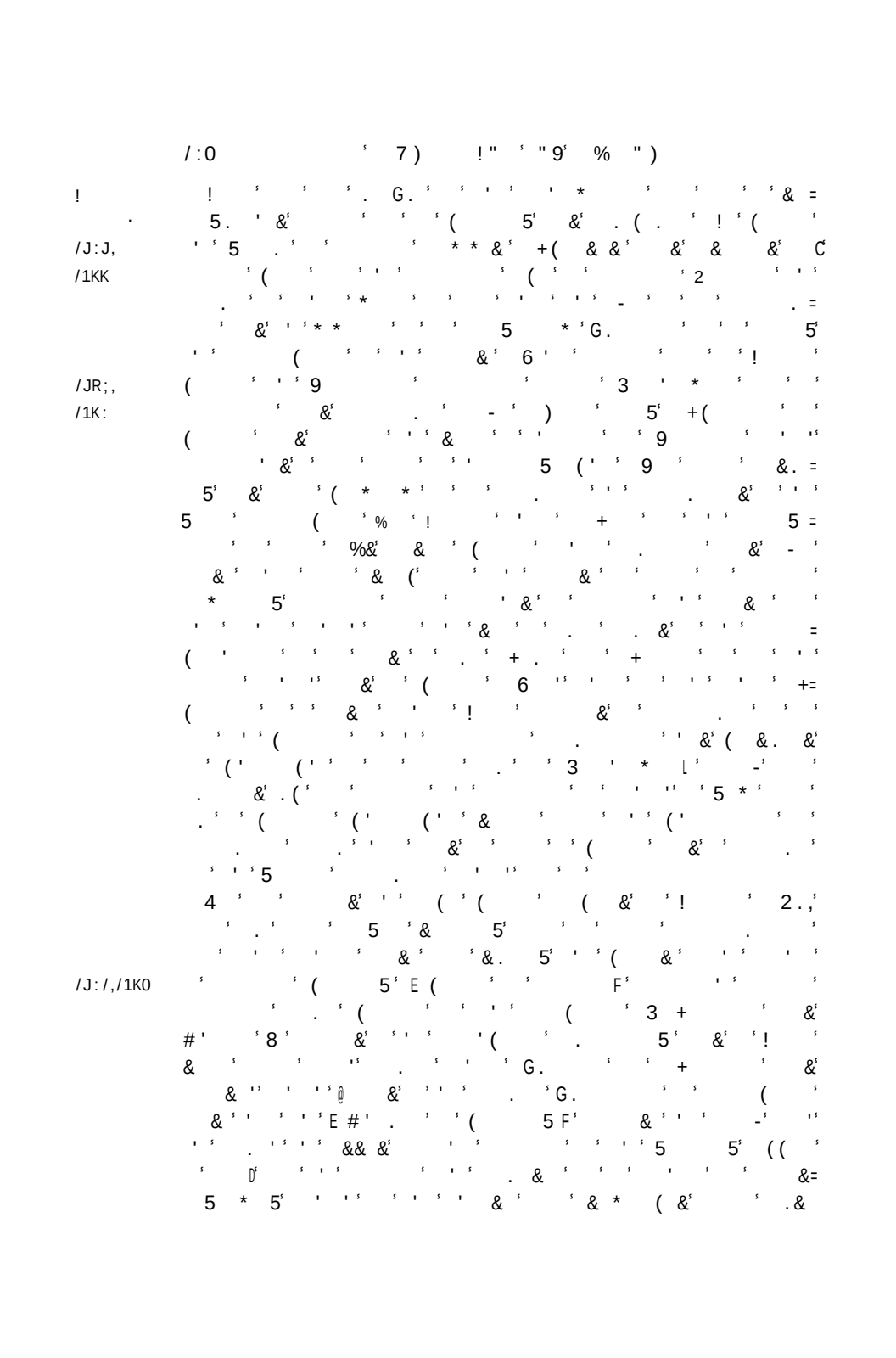




LA BELLE JARDINIÈRE.

From the painting by Raphael. A typical example of the new school of art; notable not only for its beauty, but for the accurate drawing and perspective, the use of landscape and the traces of classical influence.





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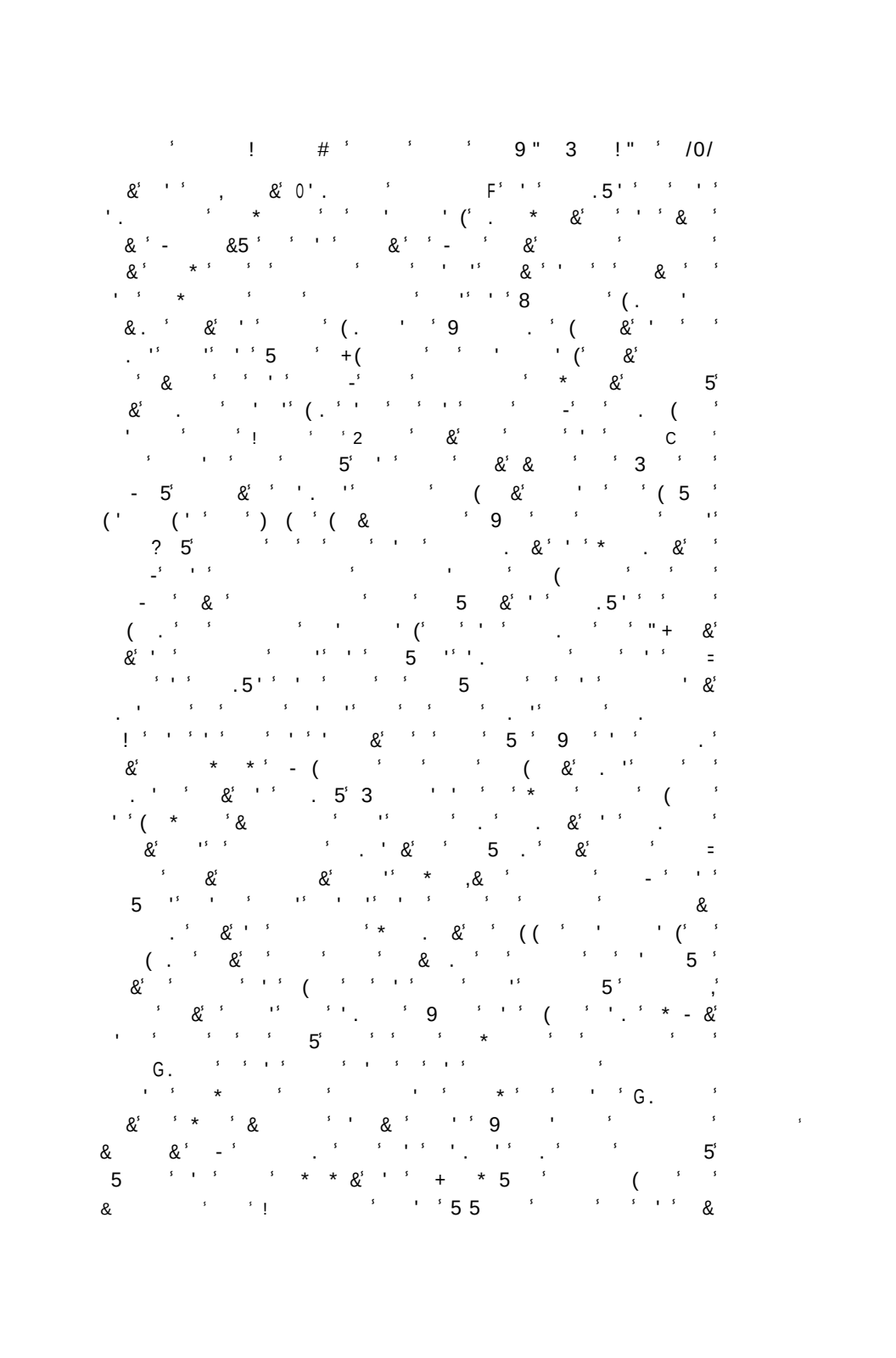
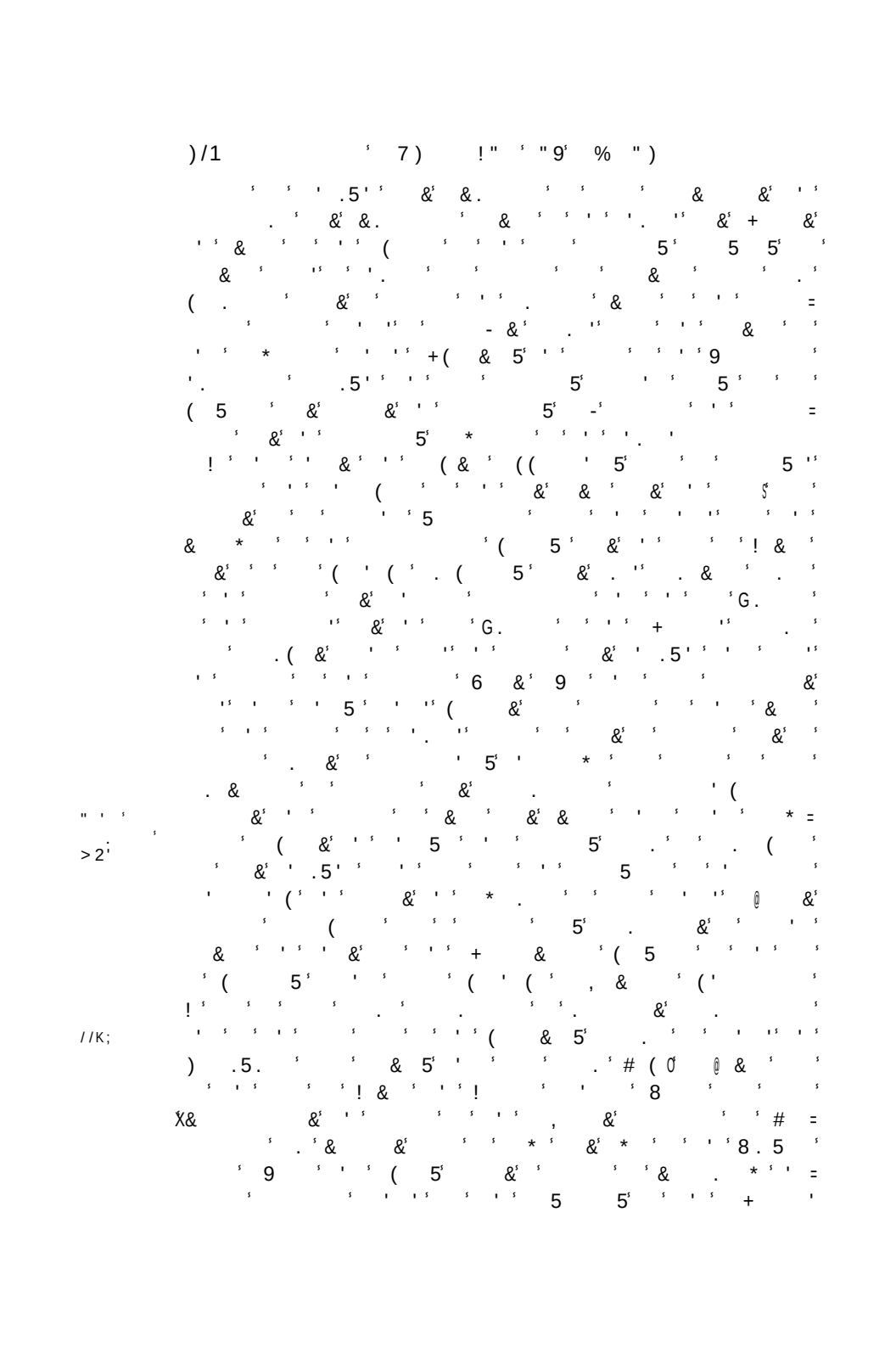
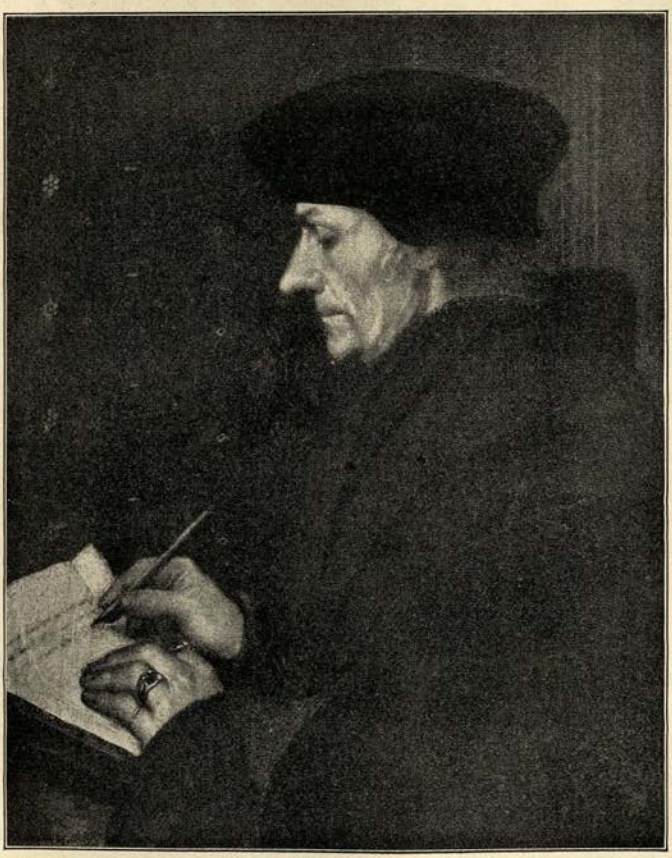
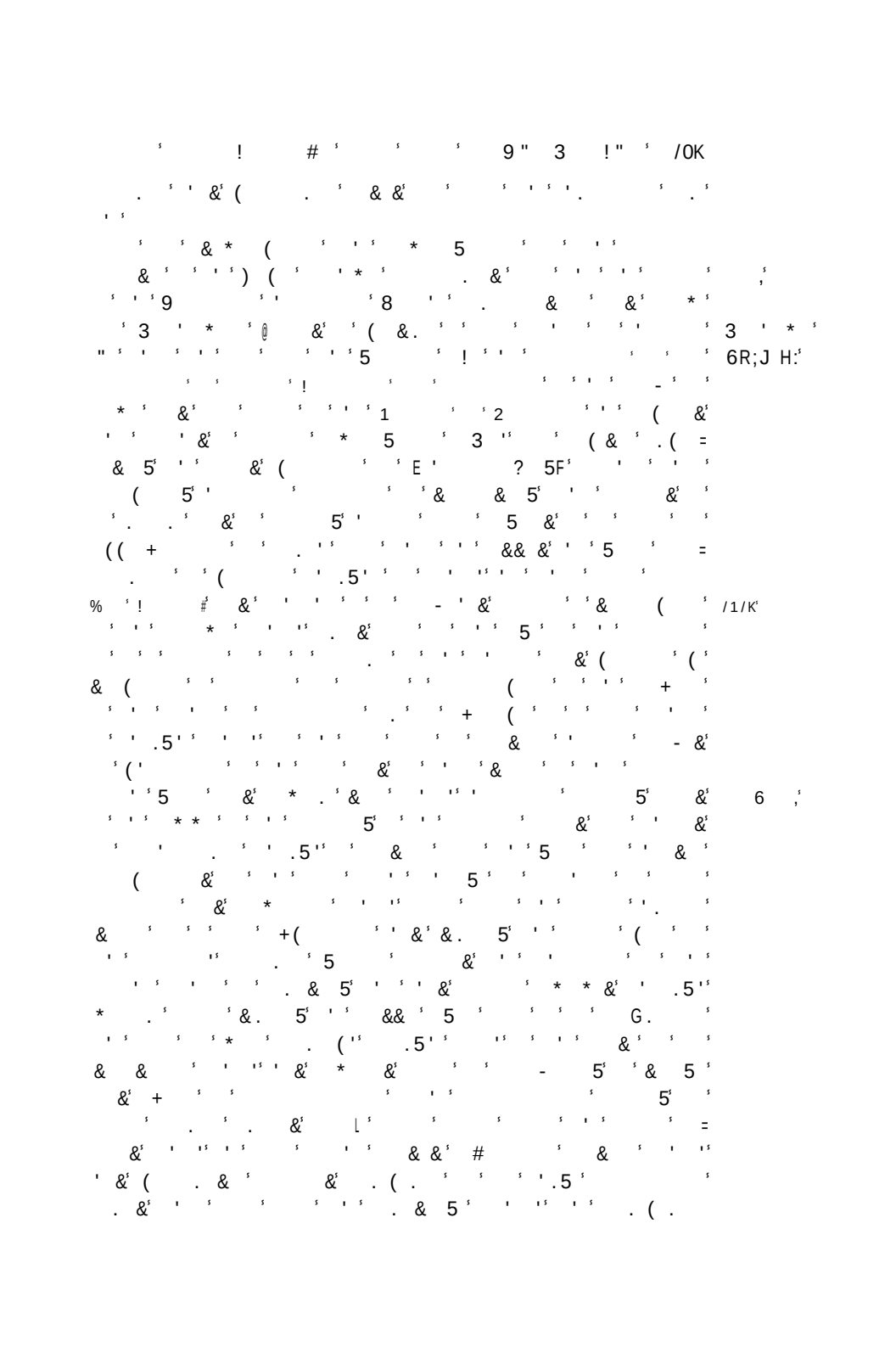


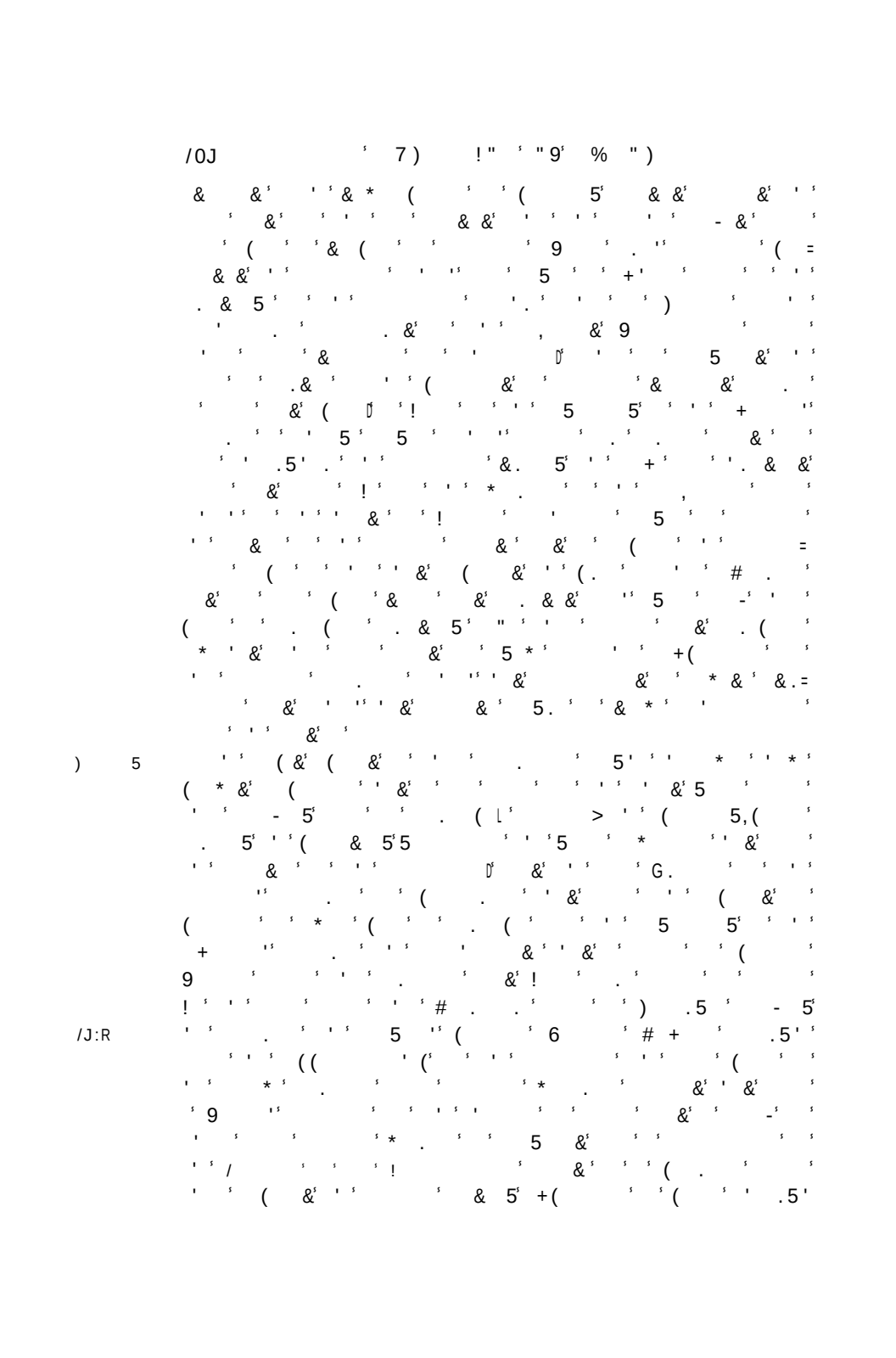


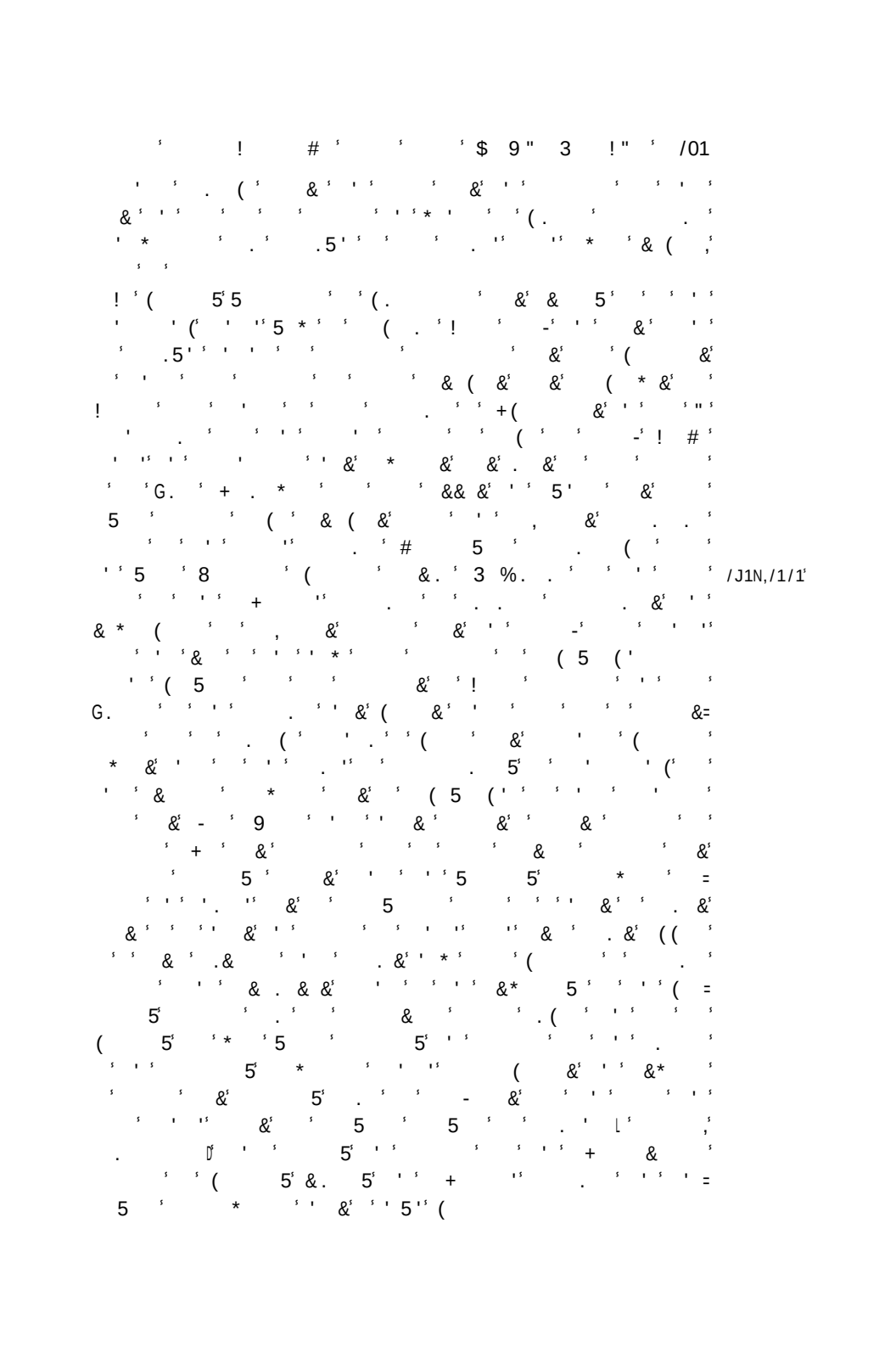


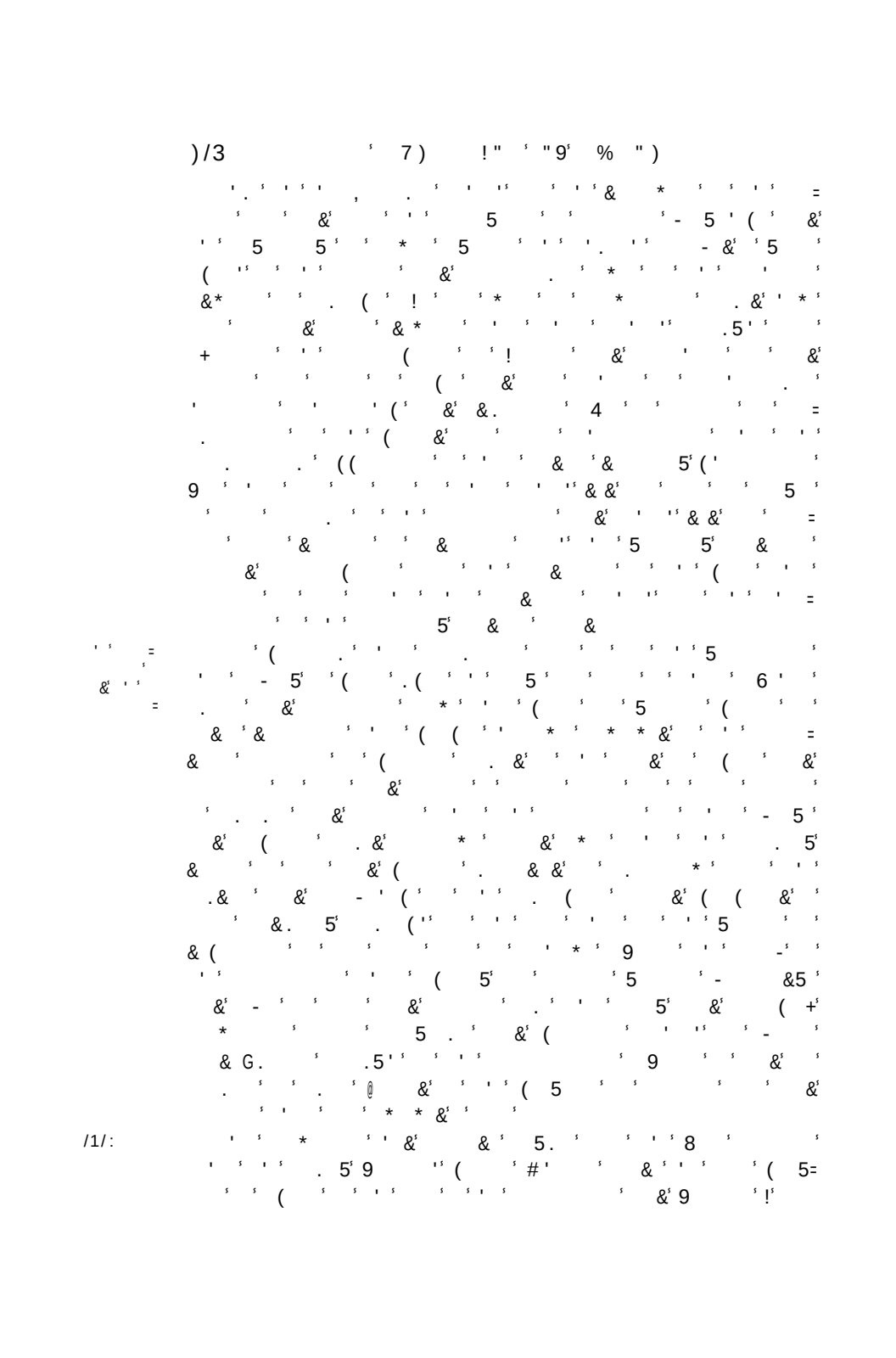
ERASMUS.

From the painting by Holbein, in the Louvre.









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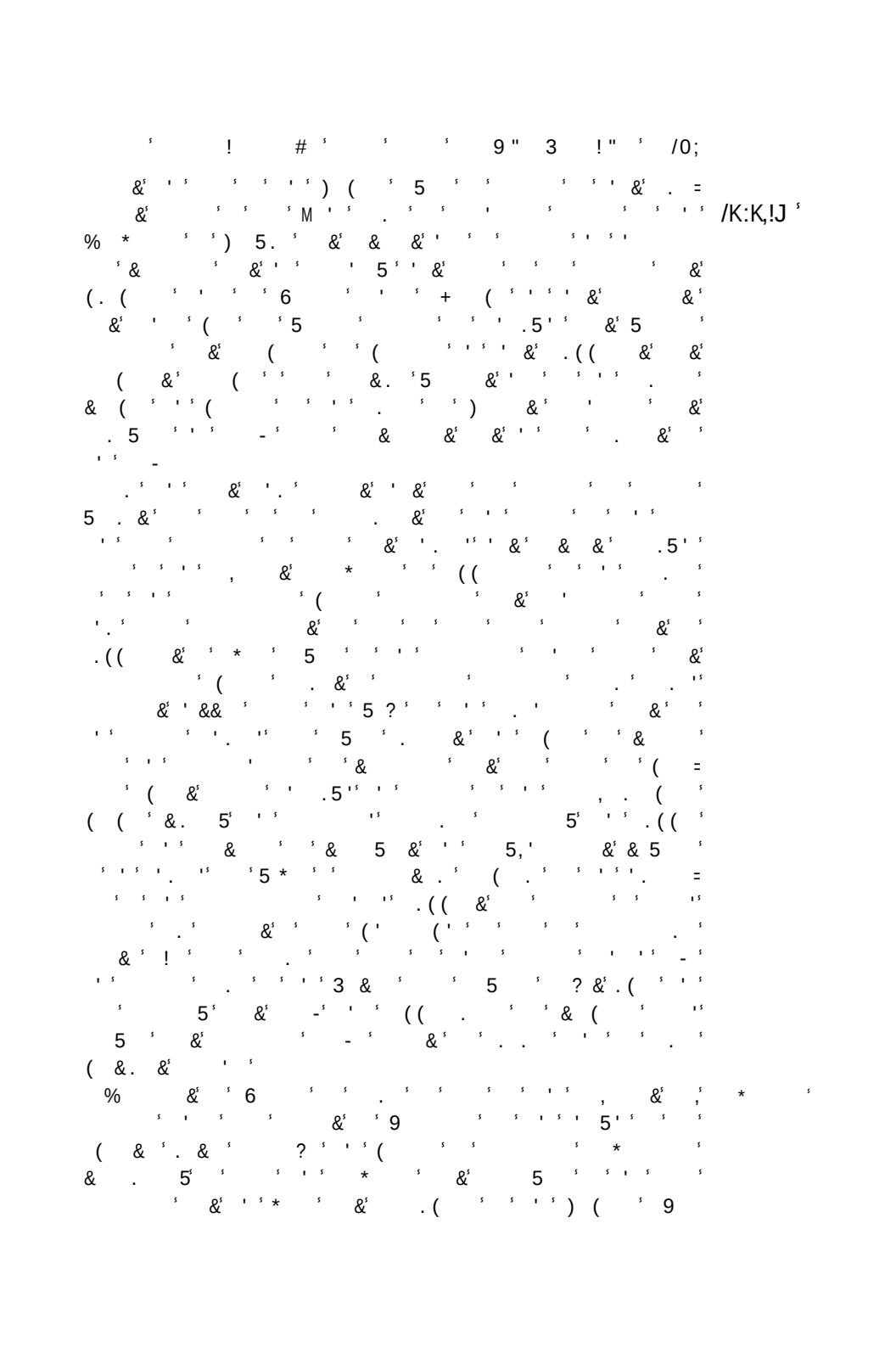
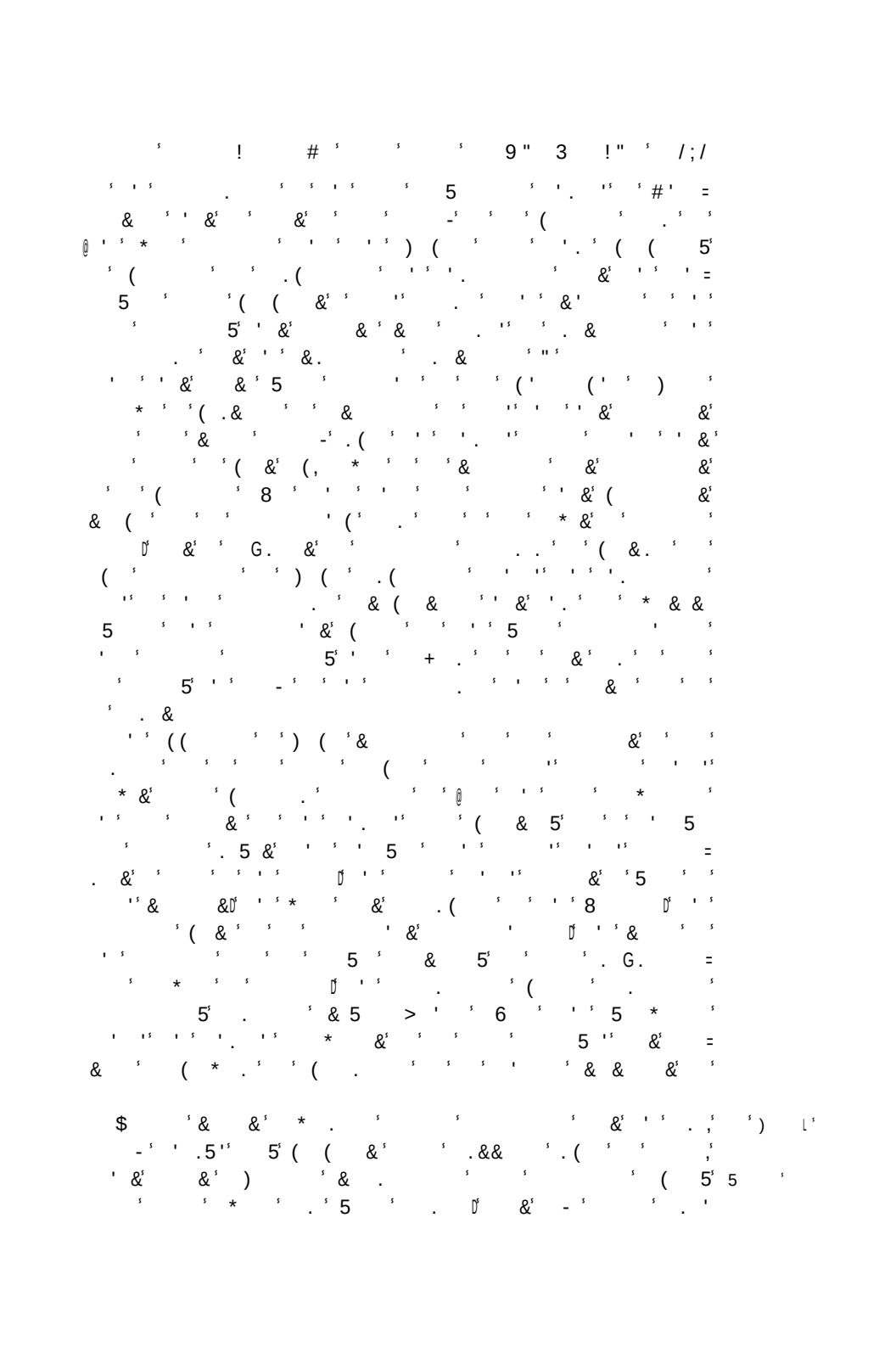
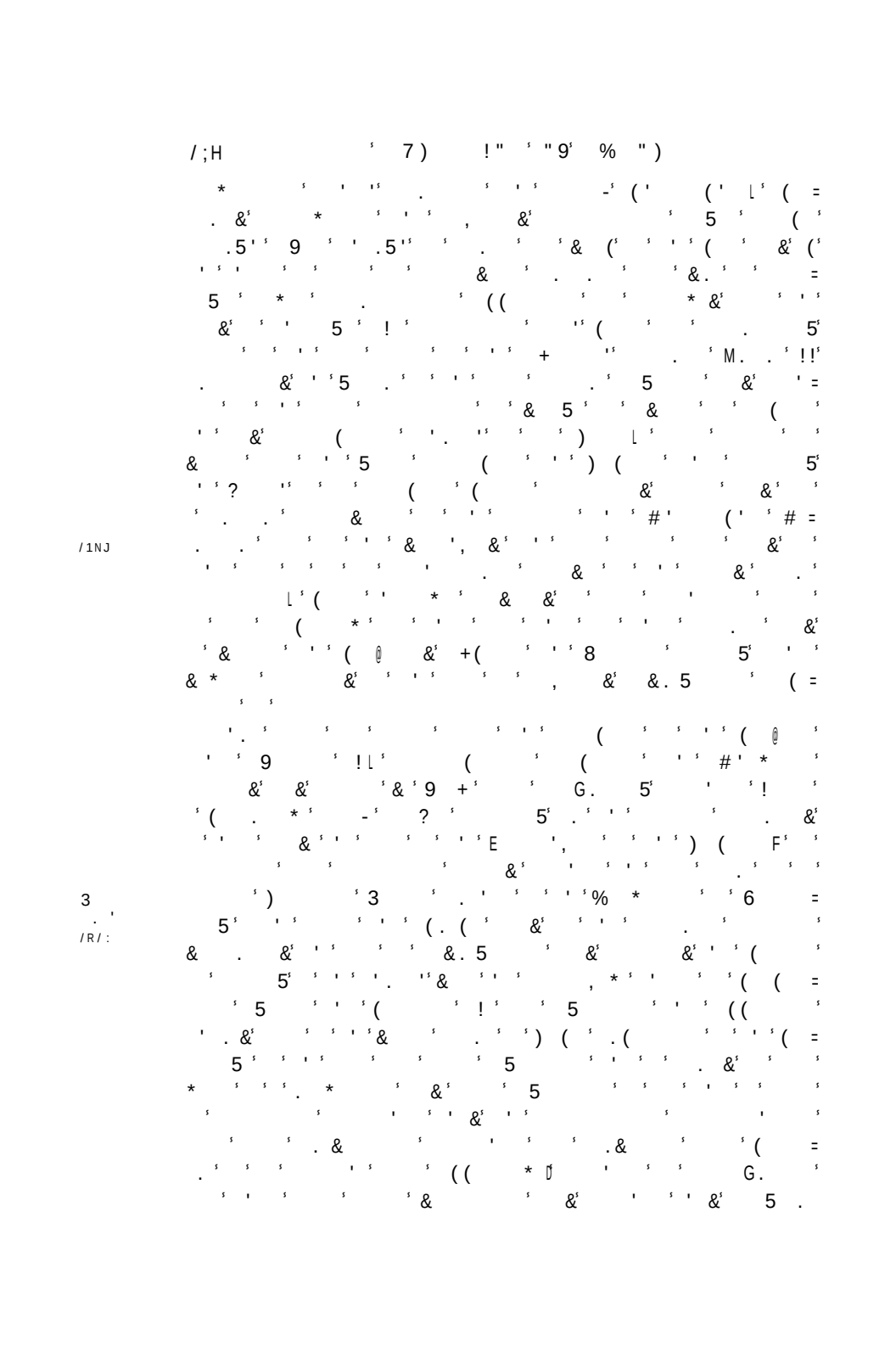
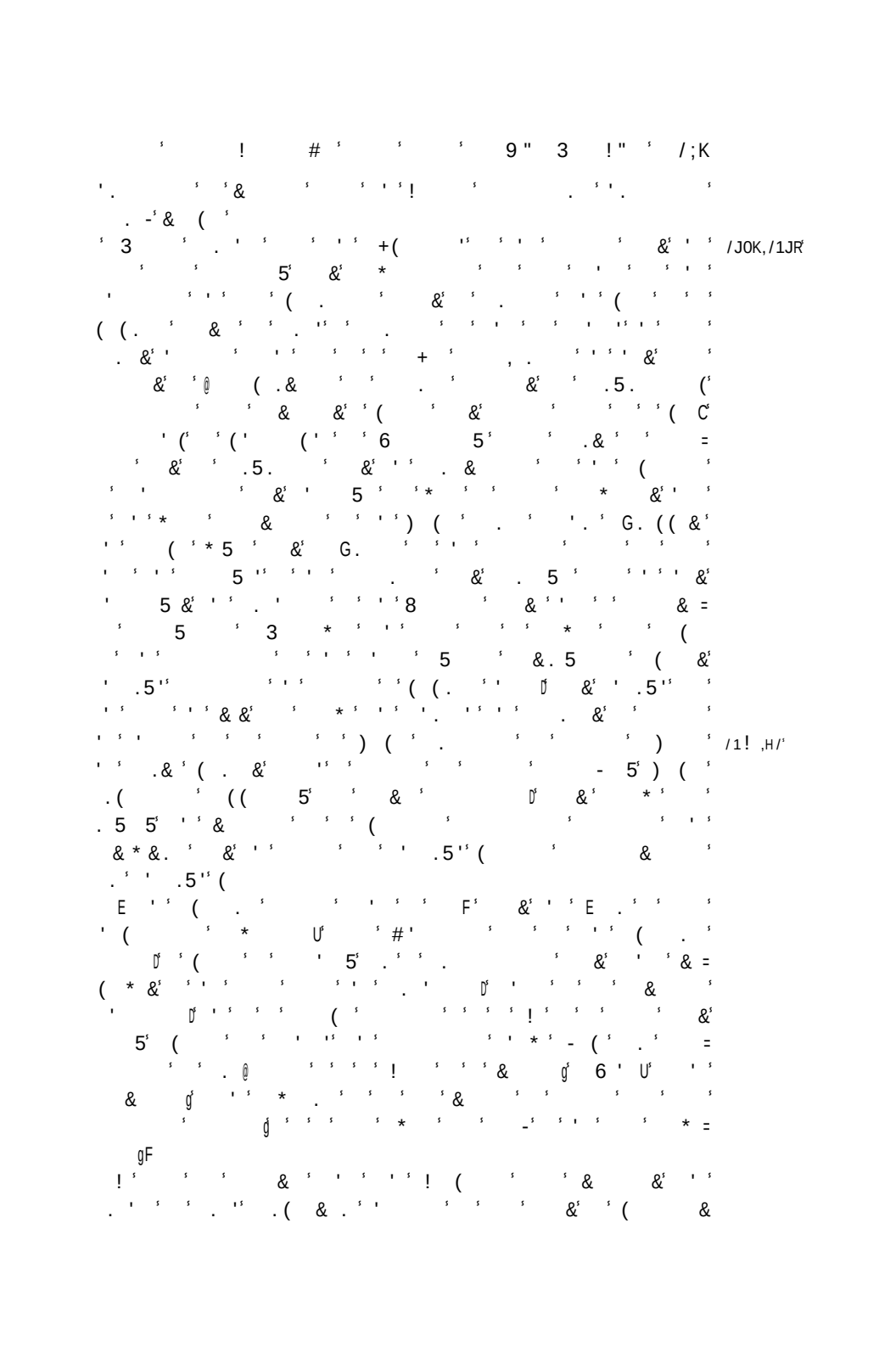


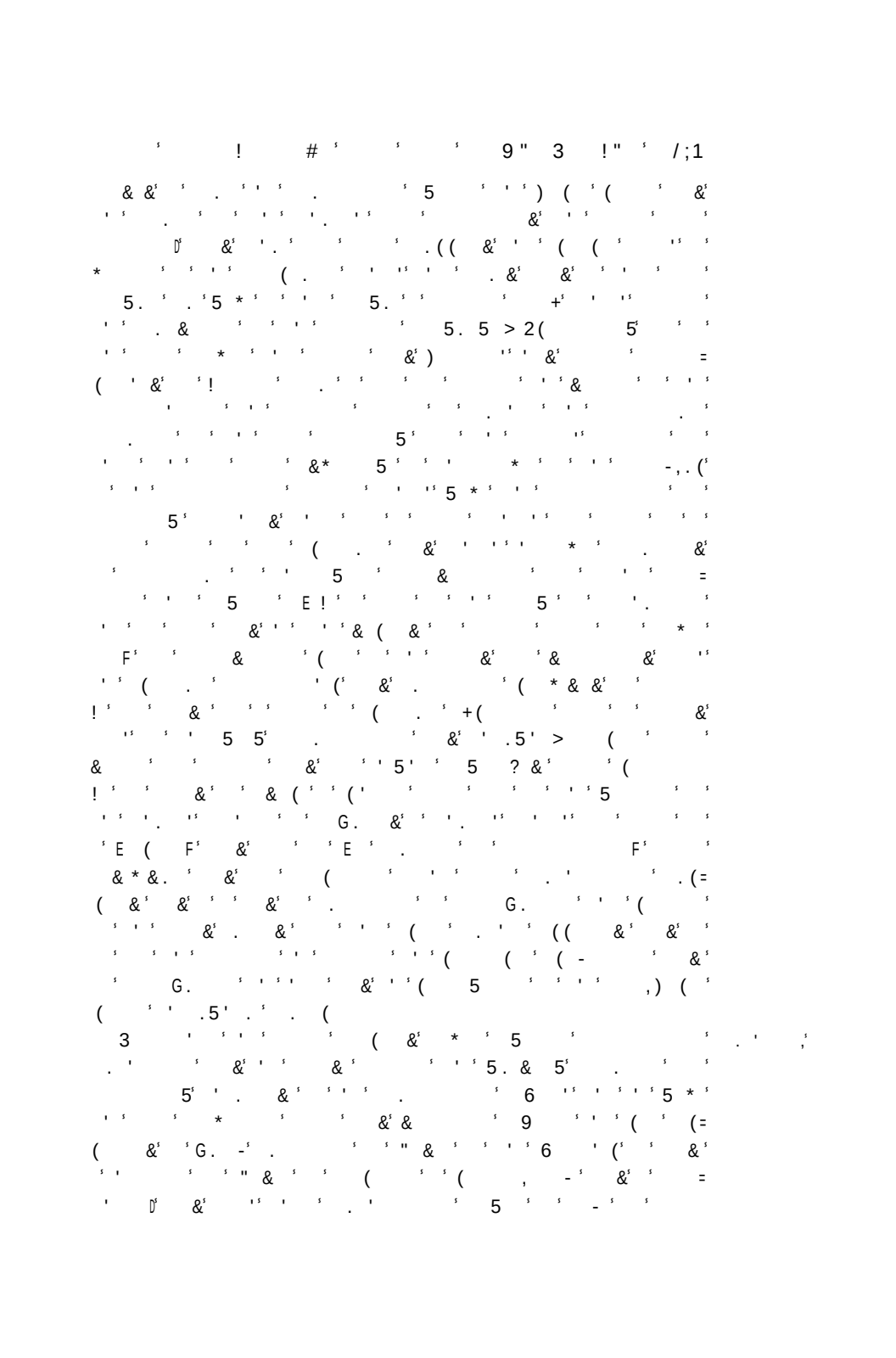
THE EXECUTION OF SAVONAROLA.

After a panel in his cell at S. Marco. This view of the Piazza Signoria in Florence, with the Palazzo Vecchio in the right background and the gallows in the center, is typical of the place and period, even to the costumes of the citizens and the architecture of the city.









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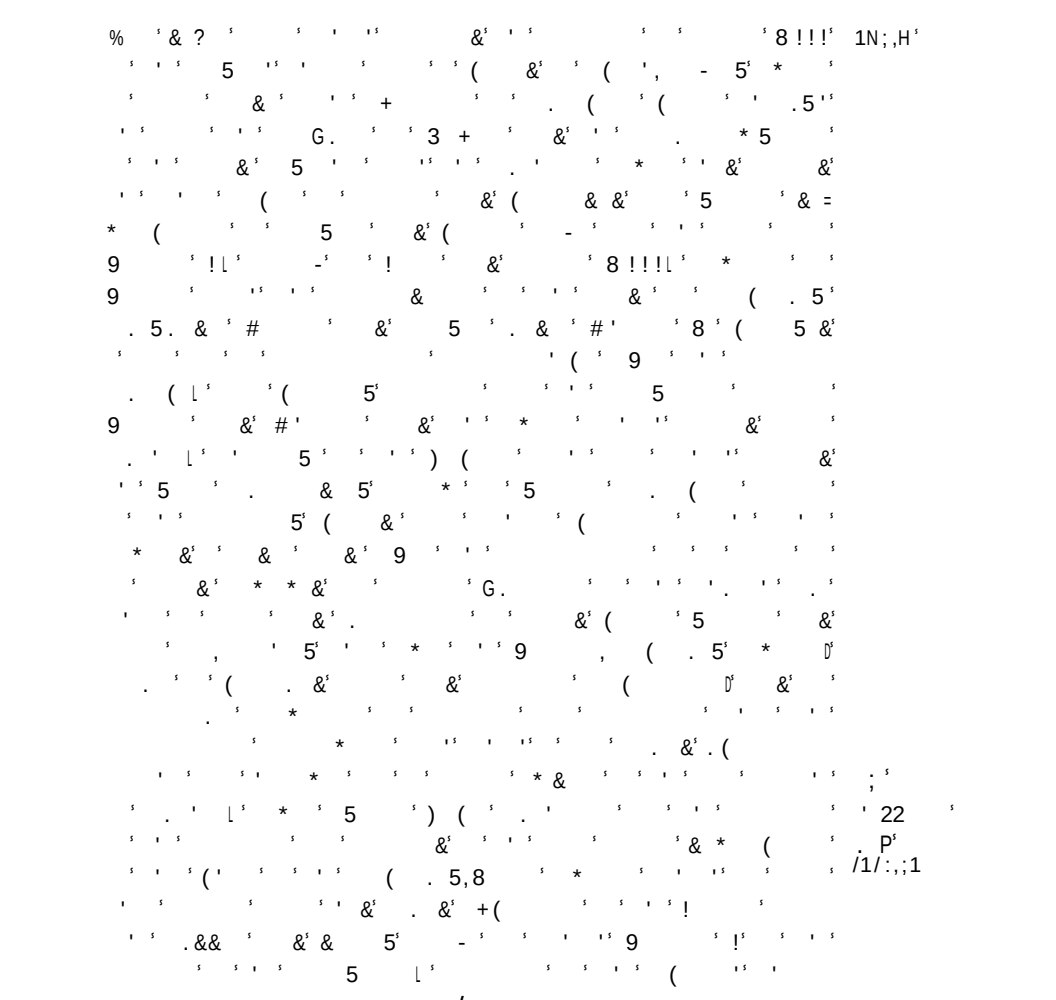

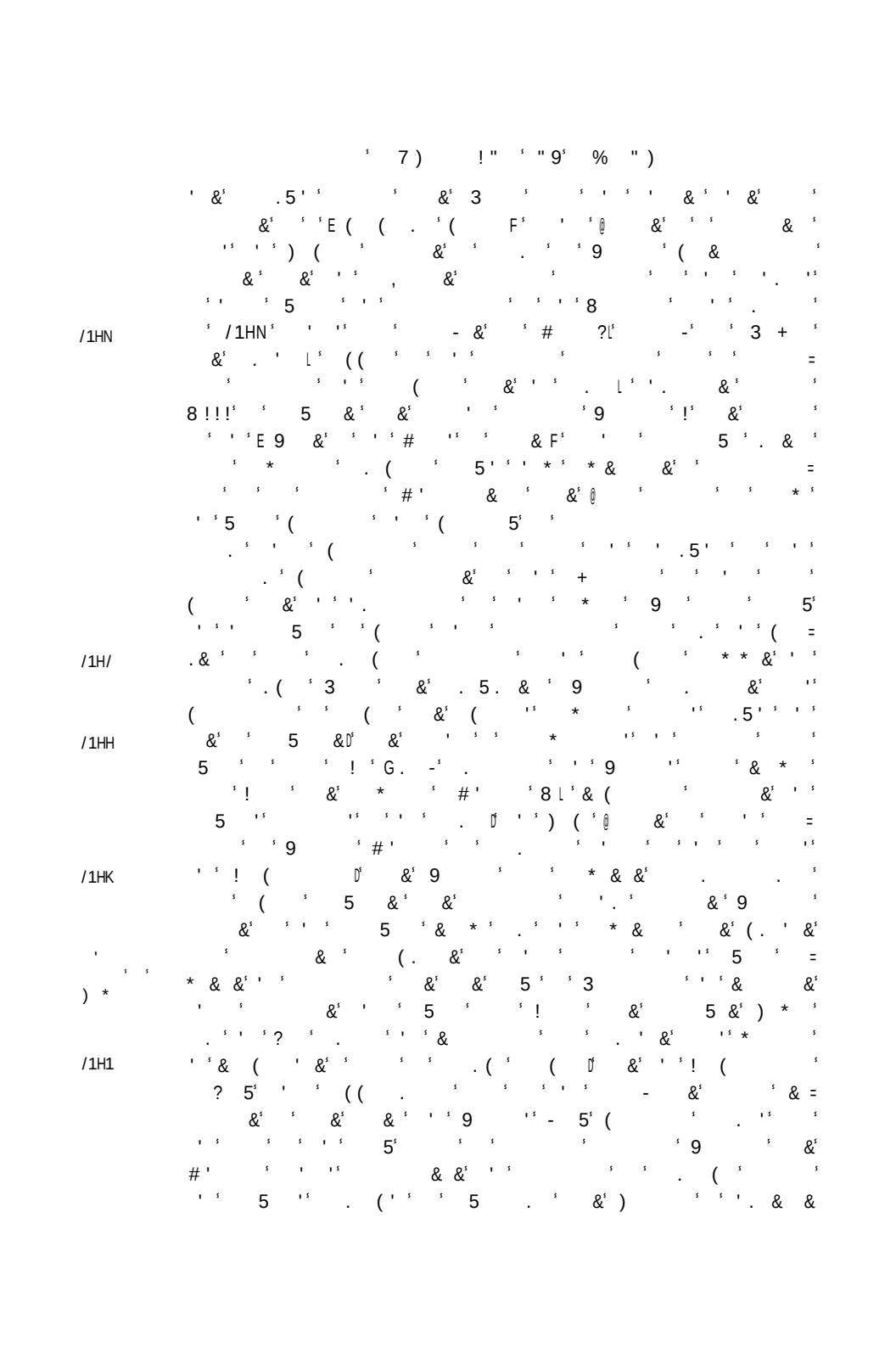

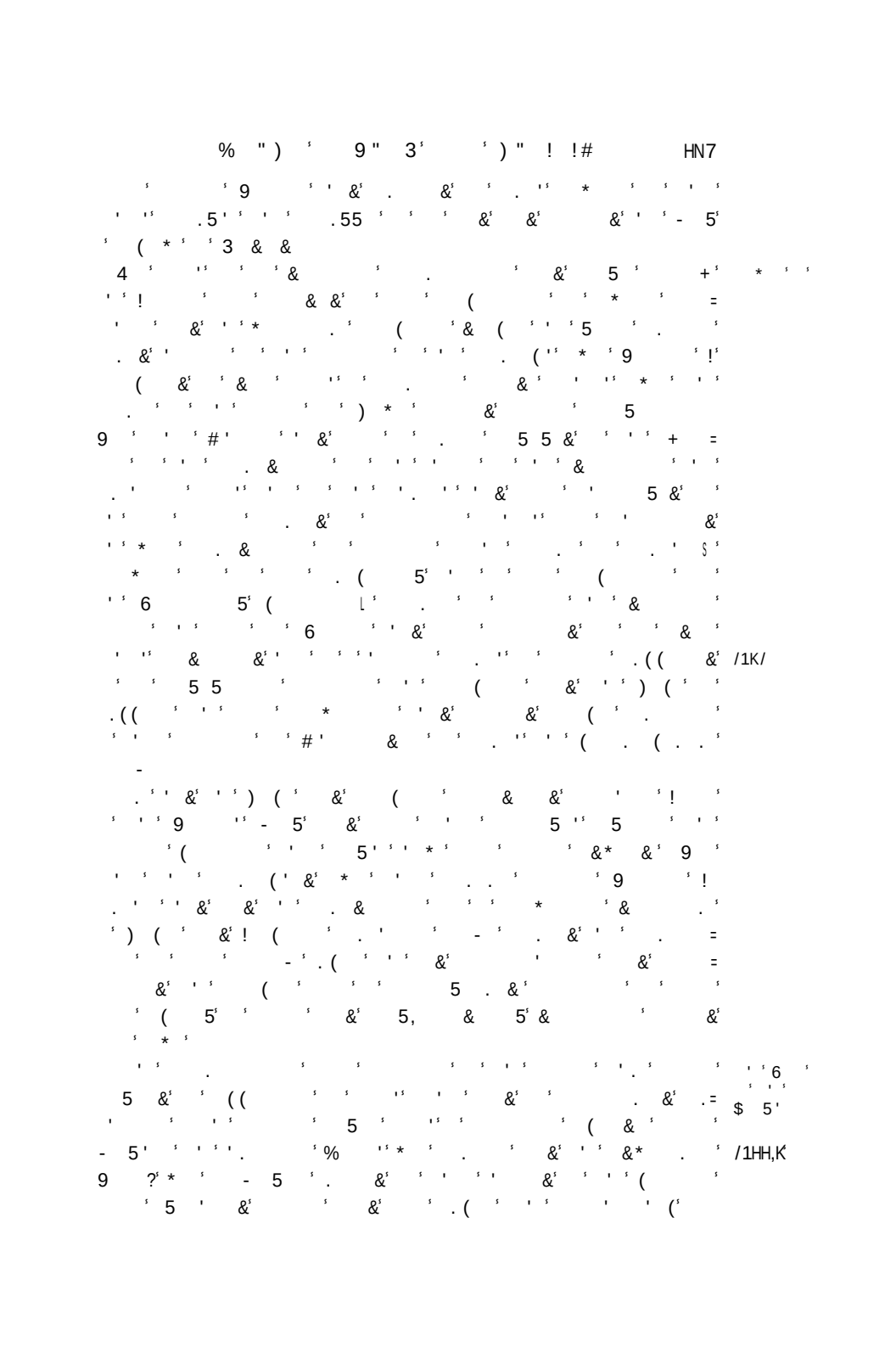

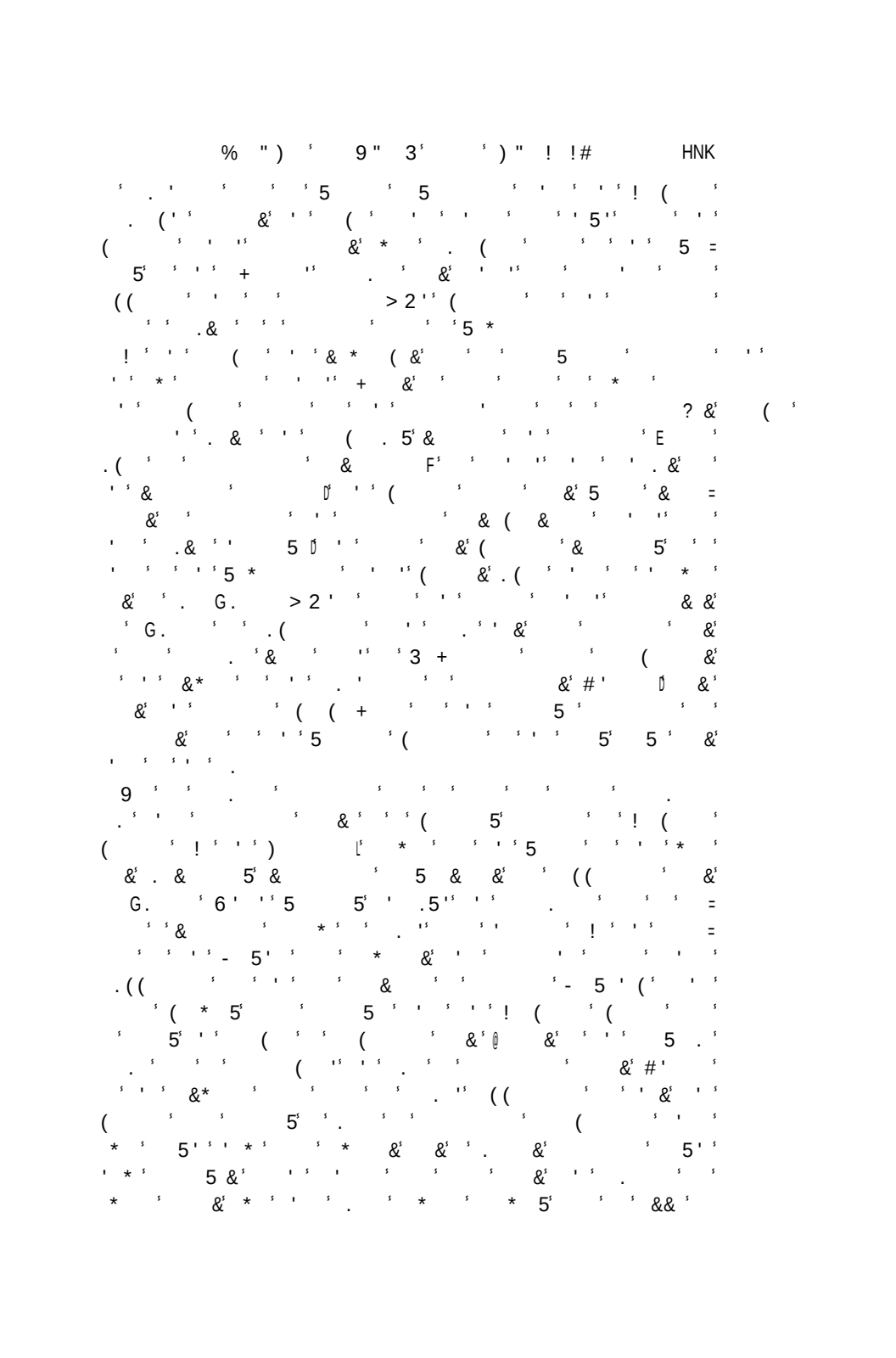

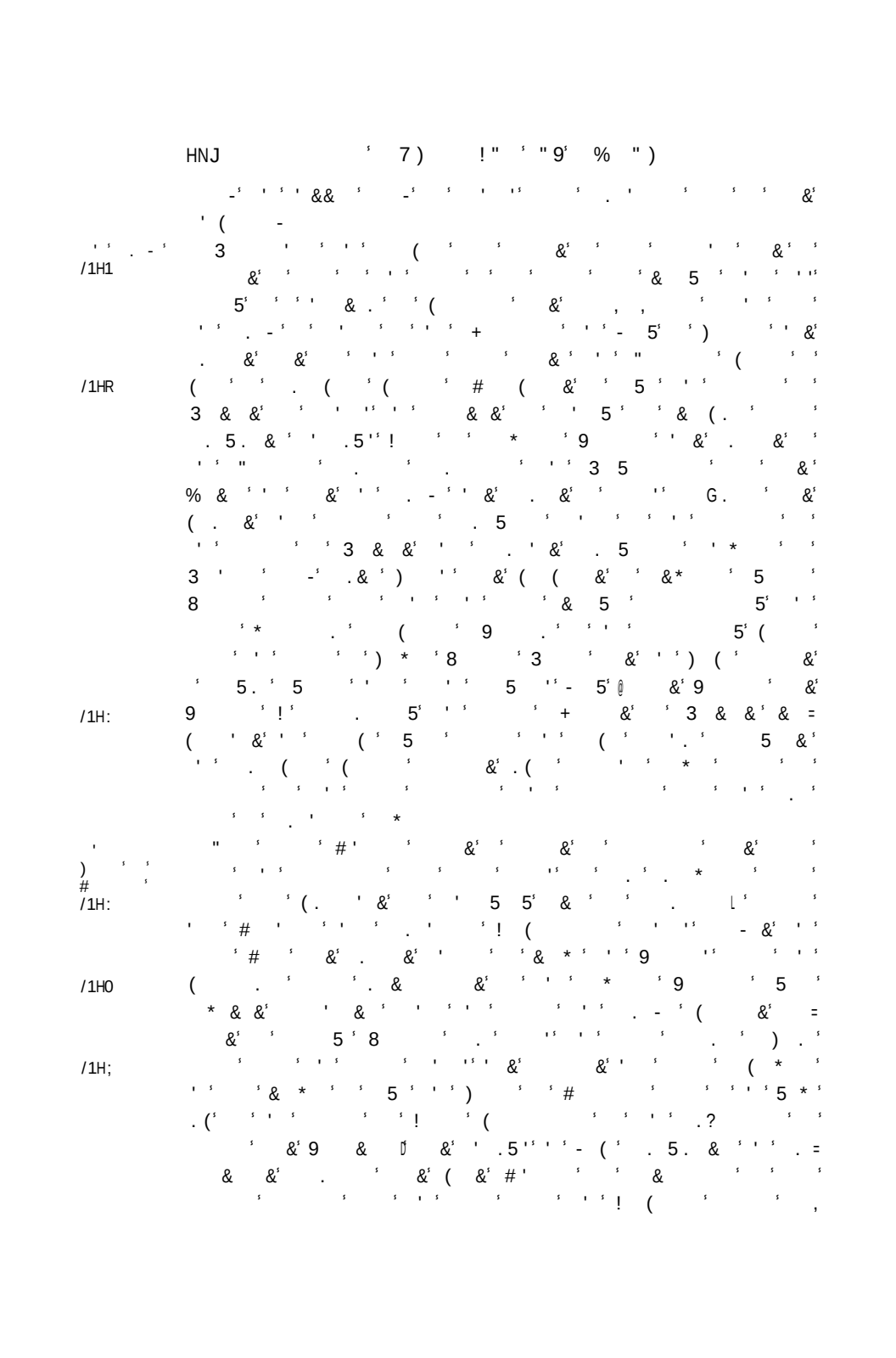

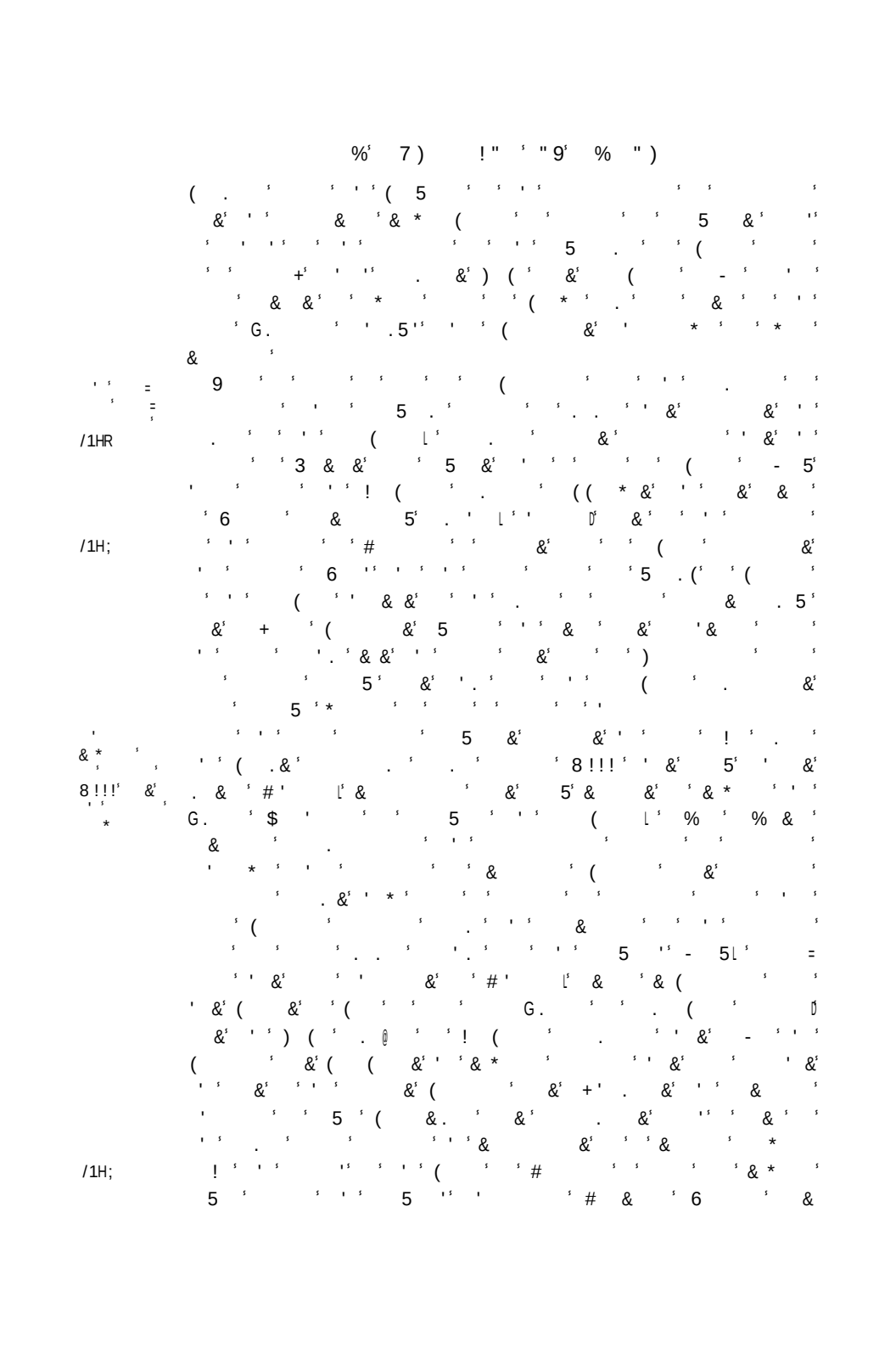

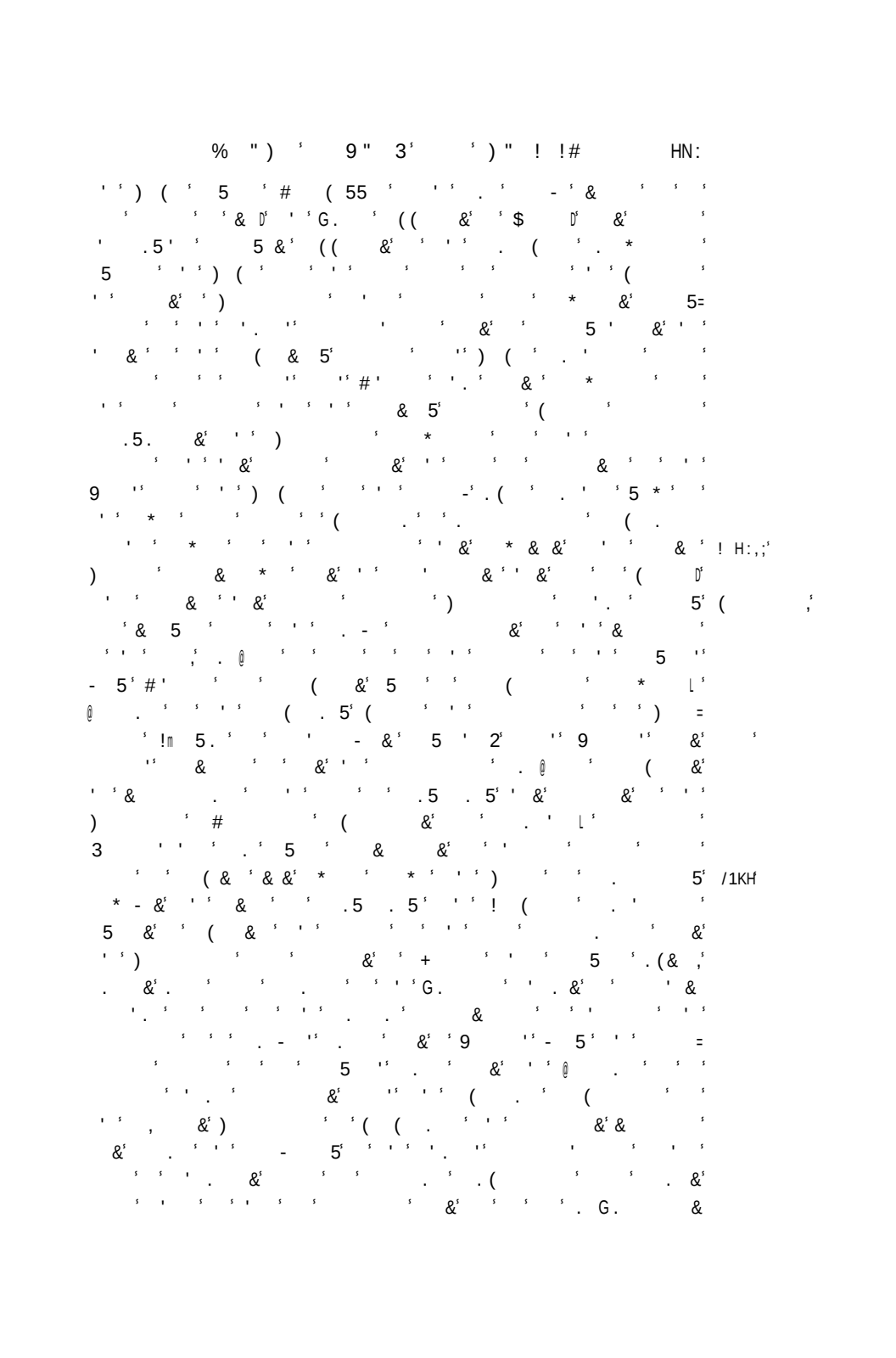

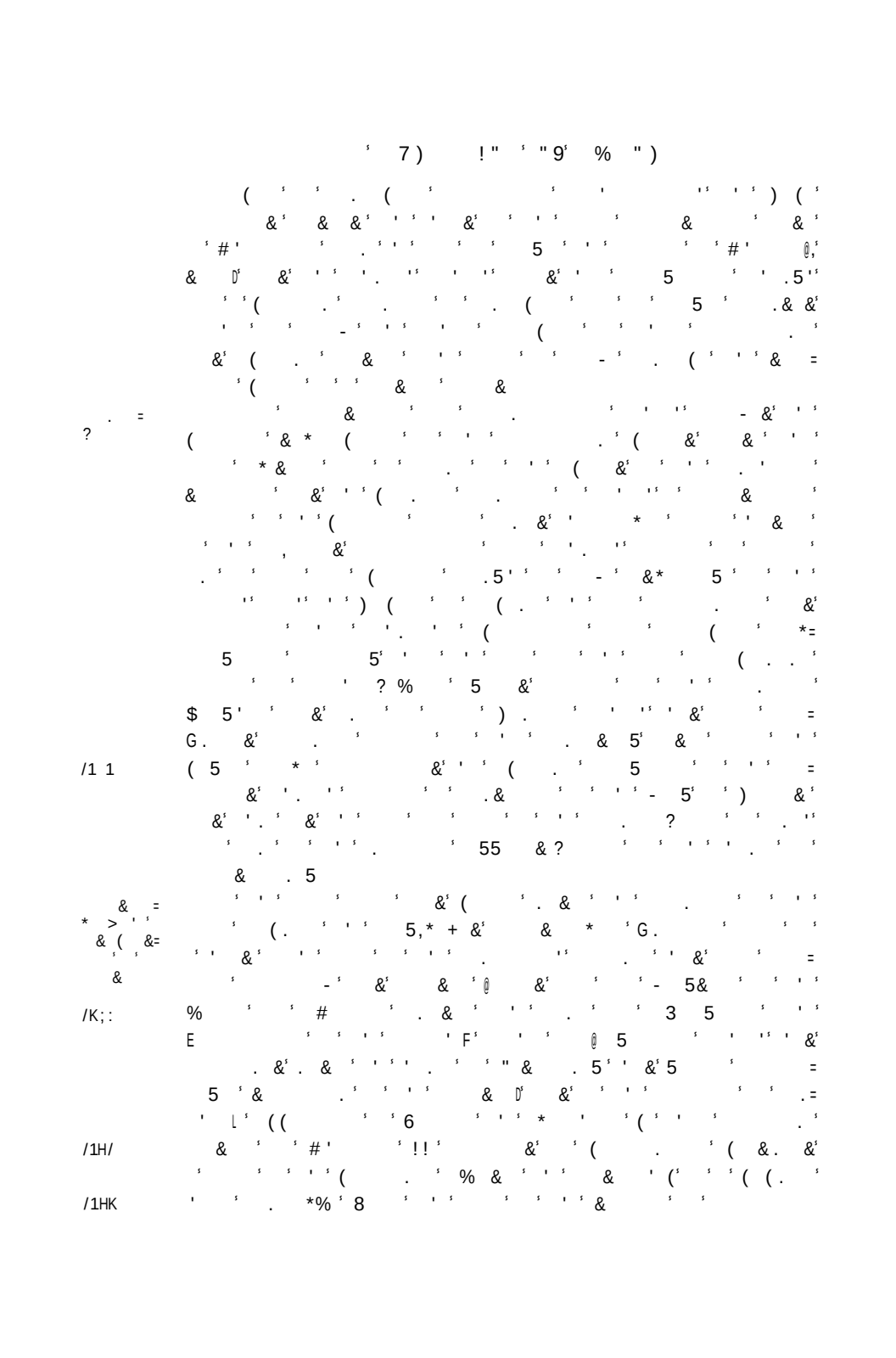

MARTIN LUTHER.

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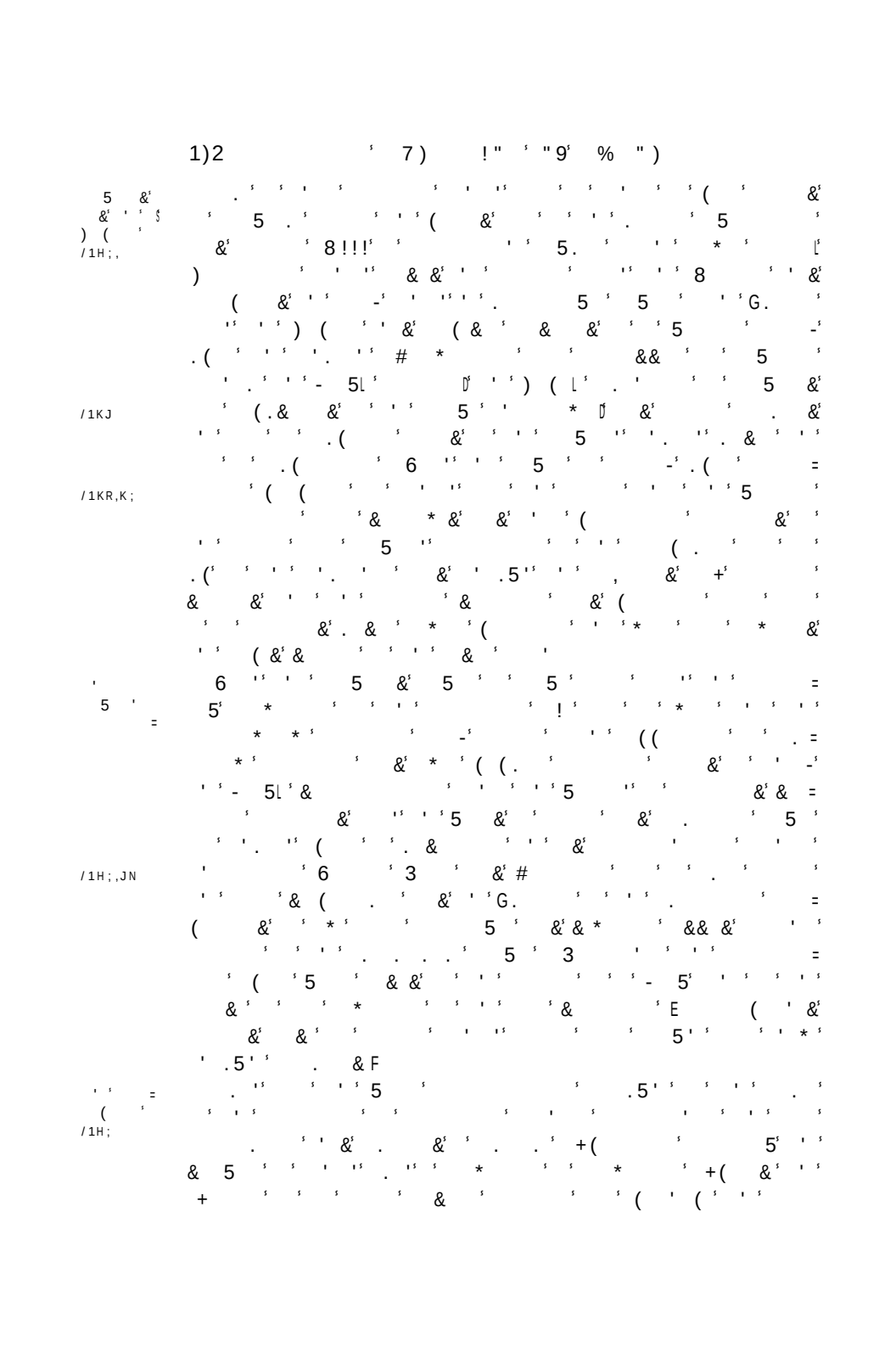
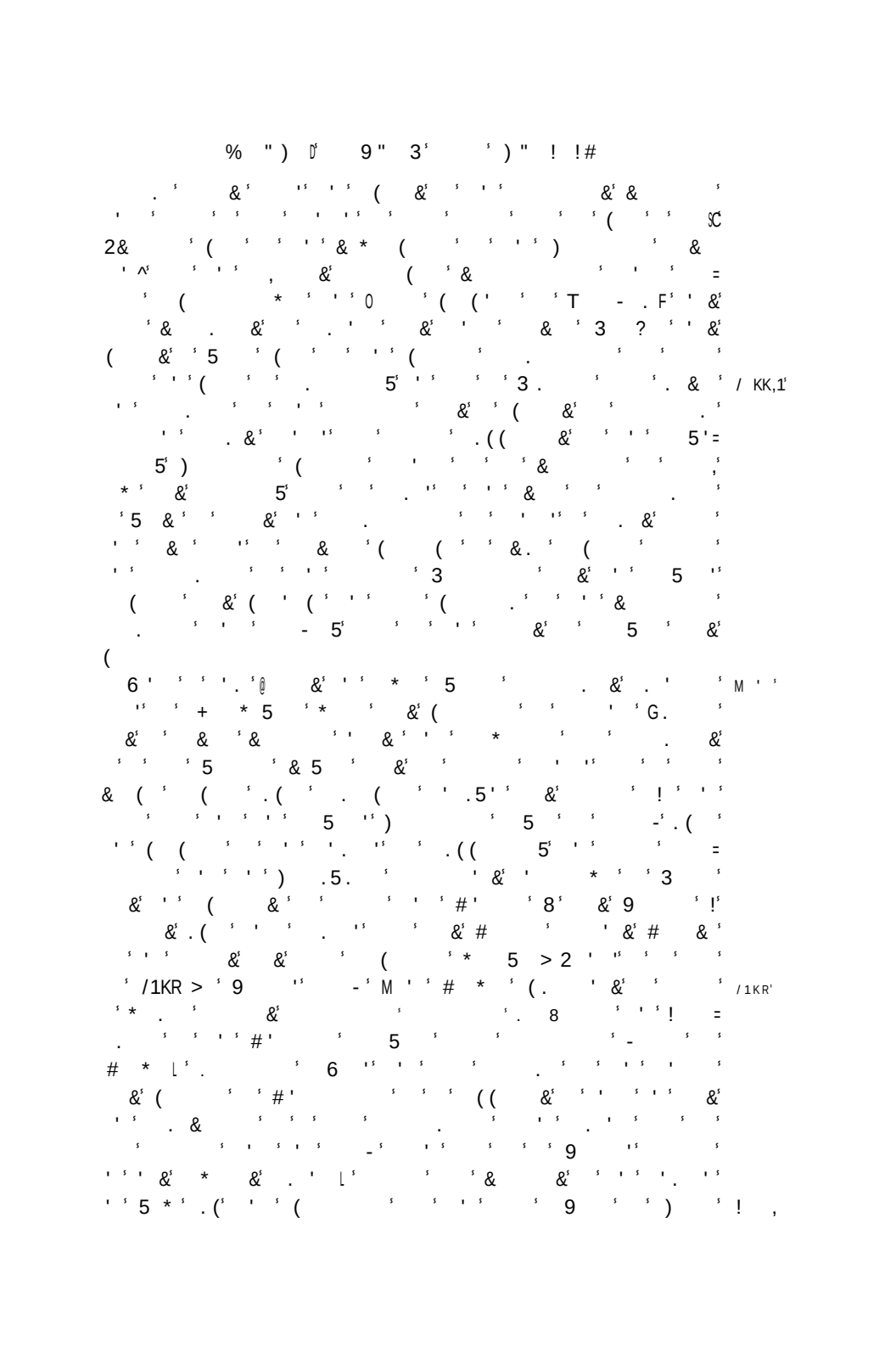
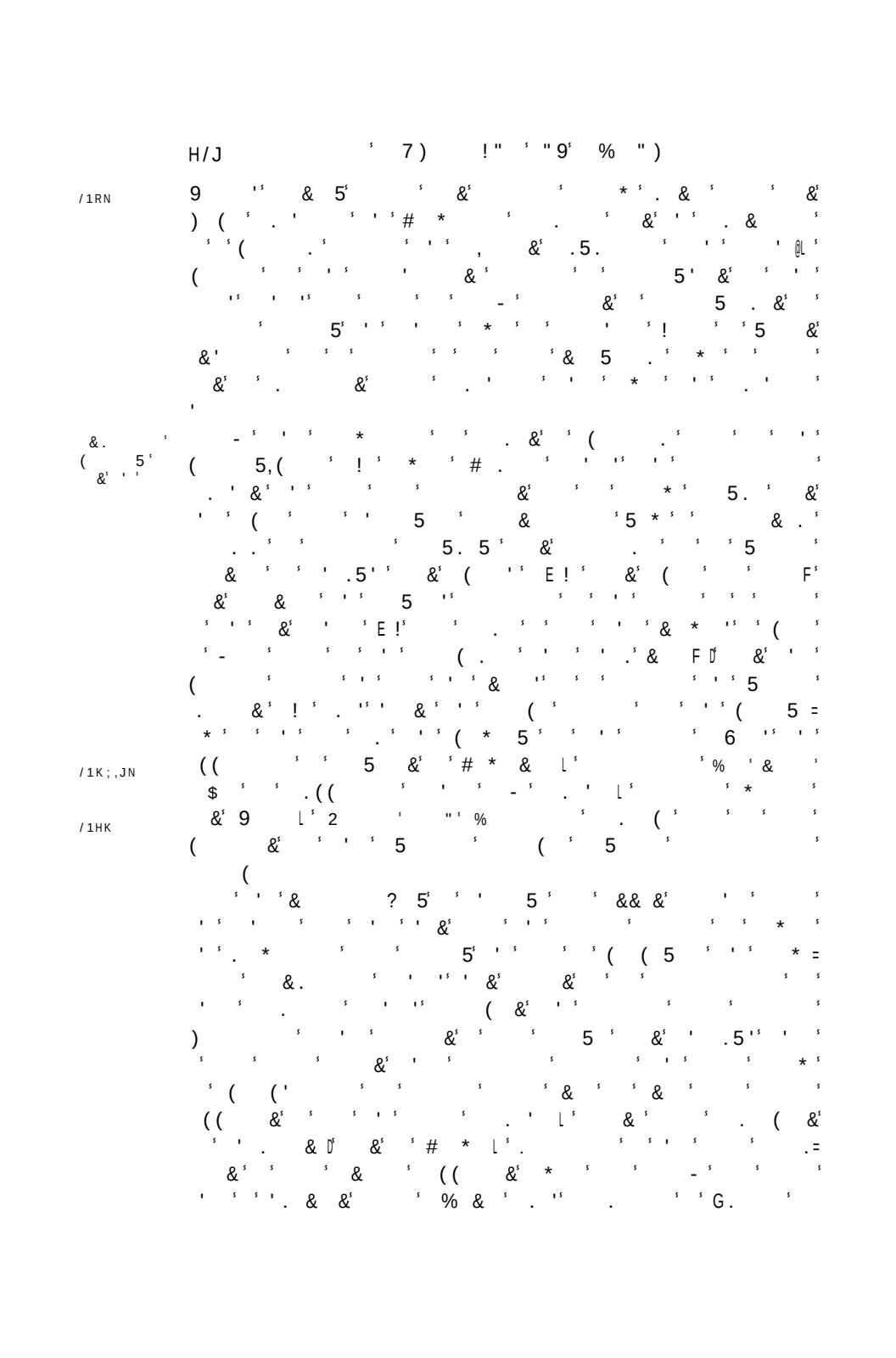
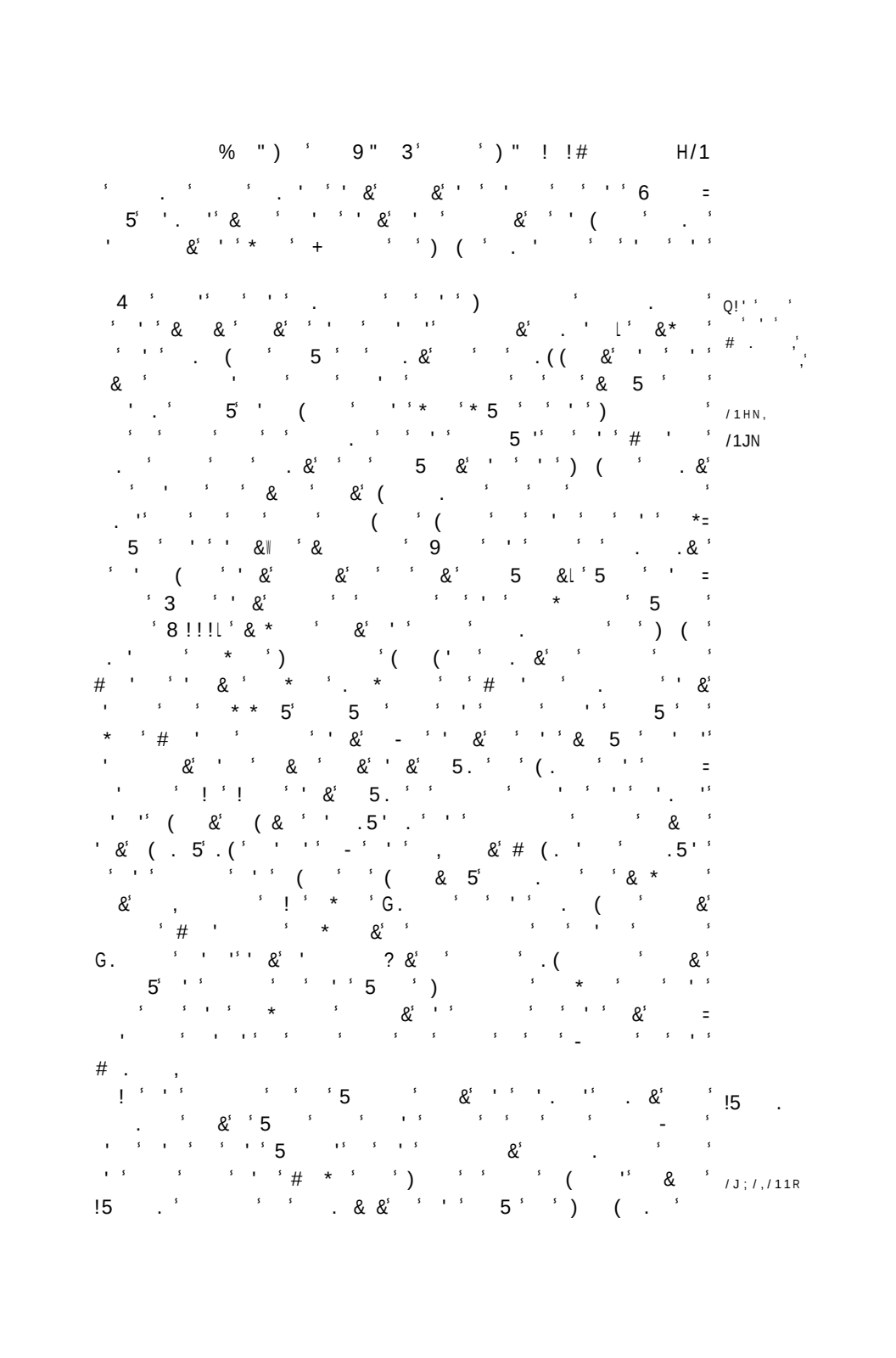
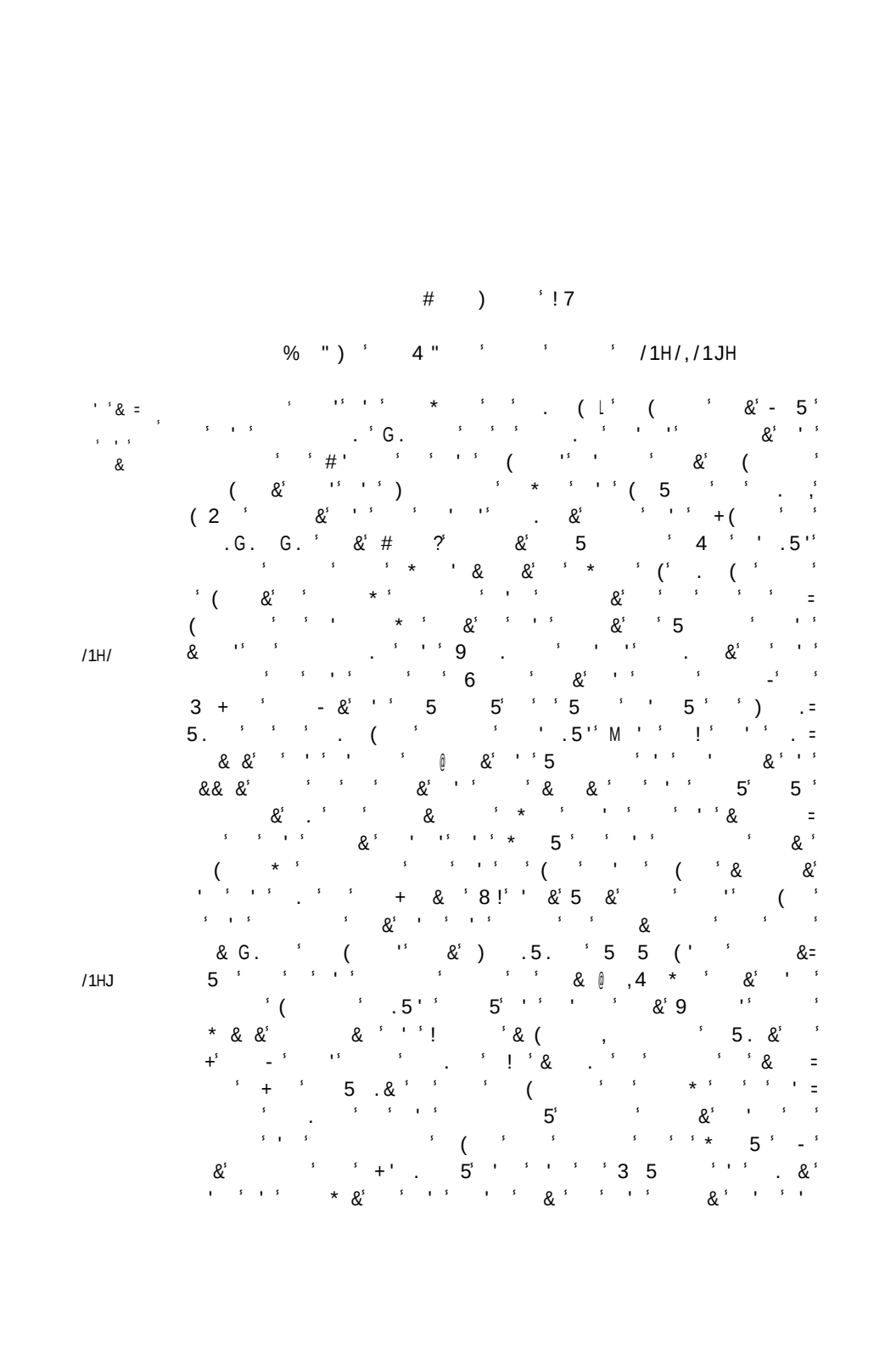
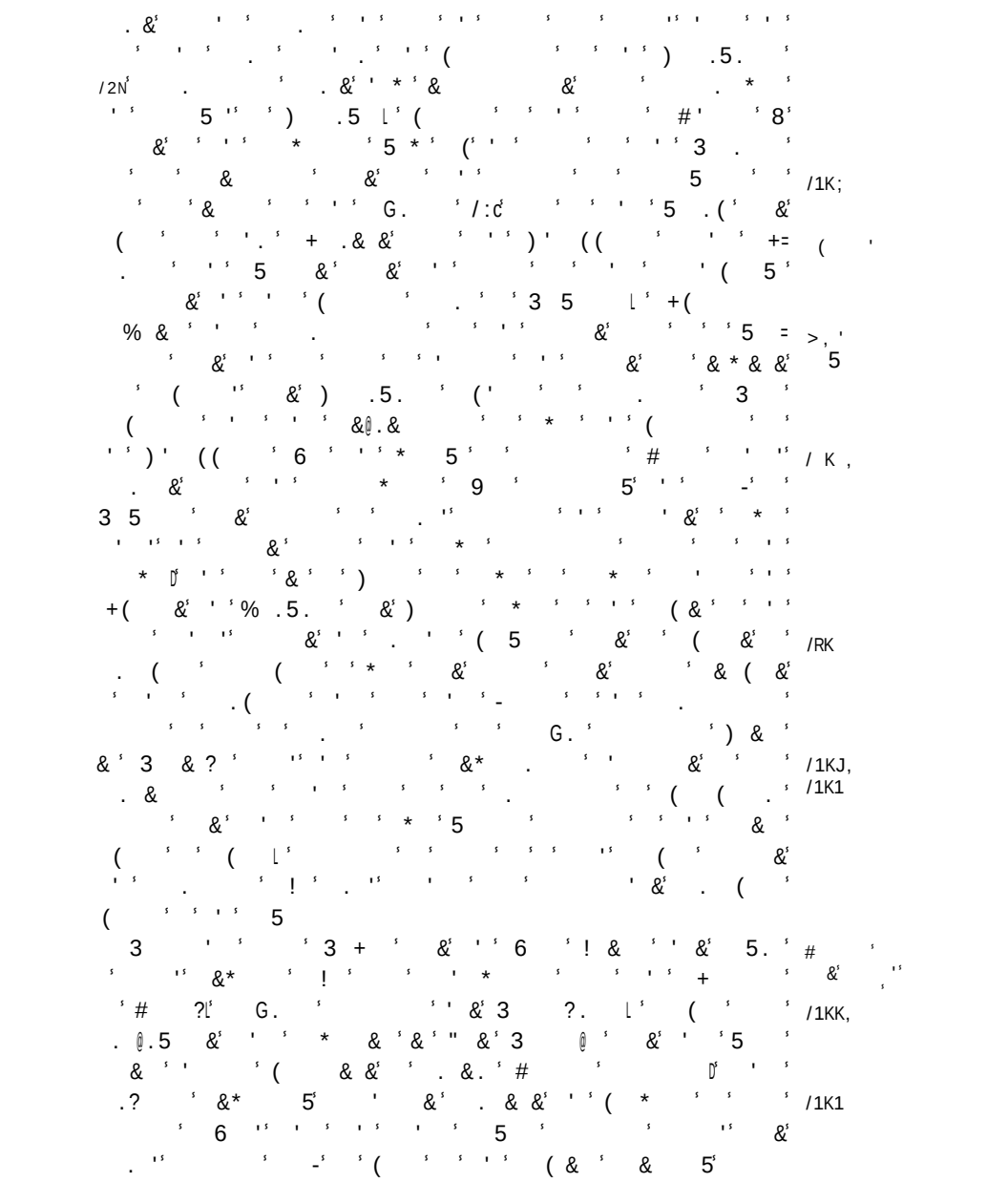


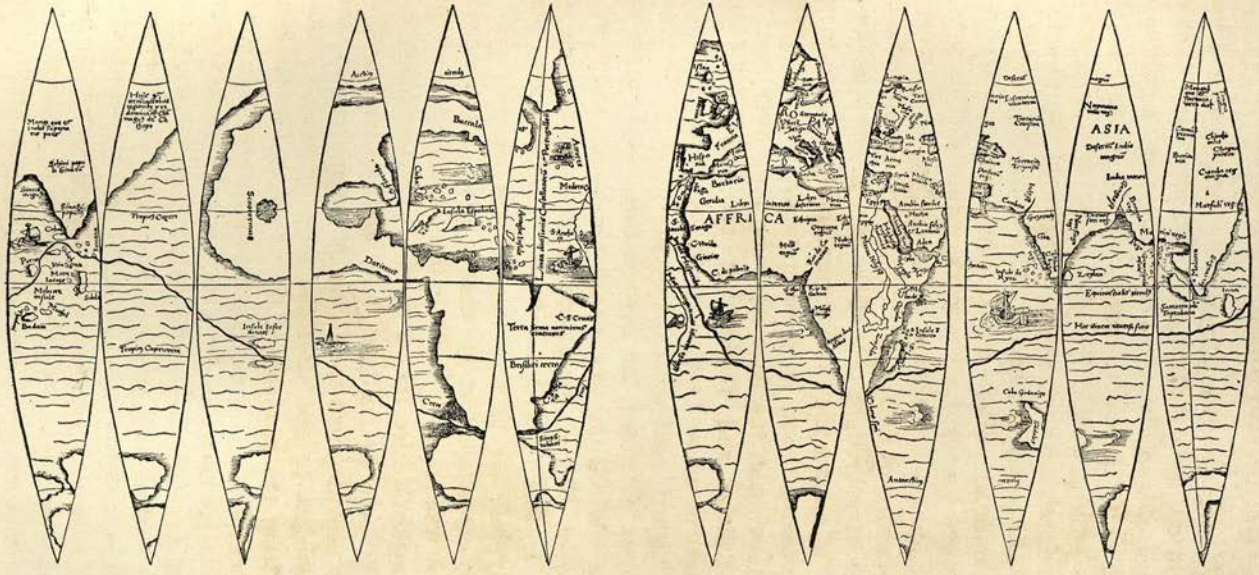




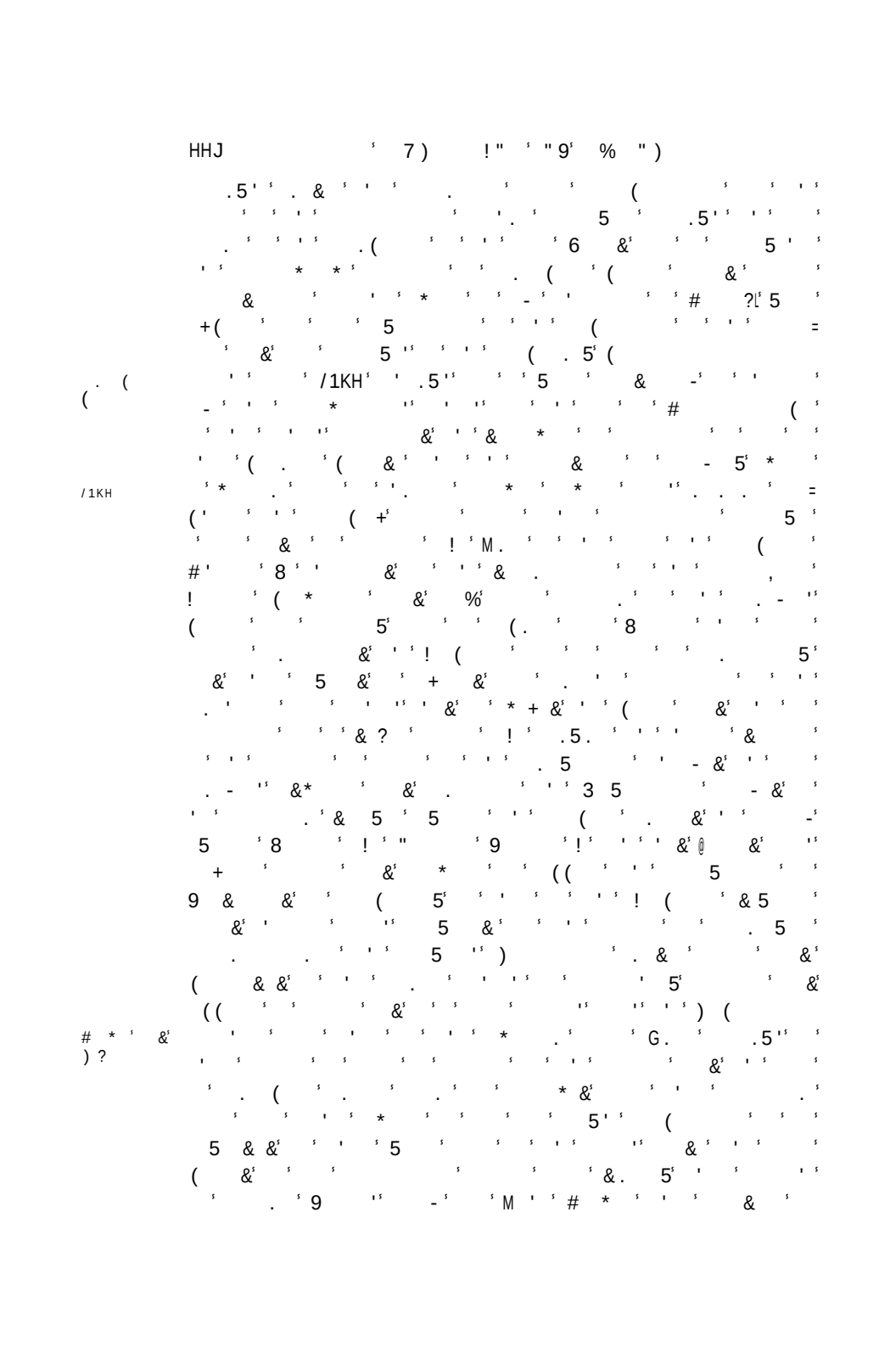


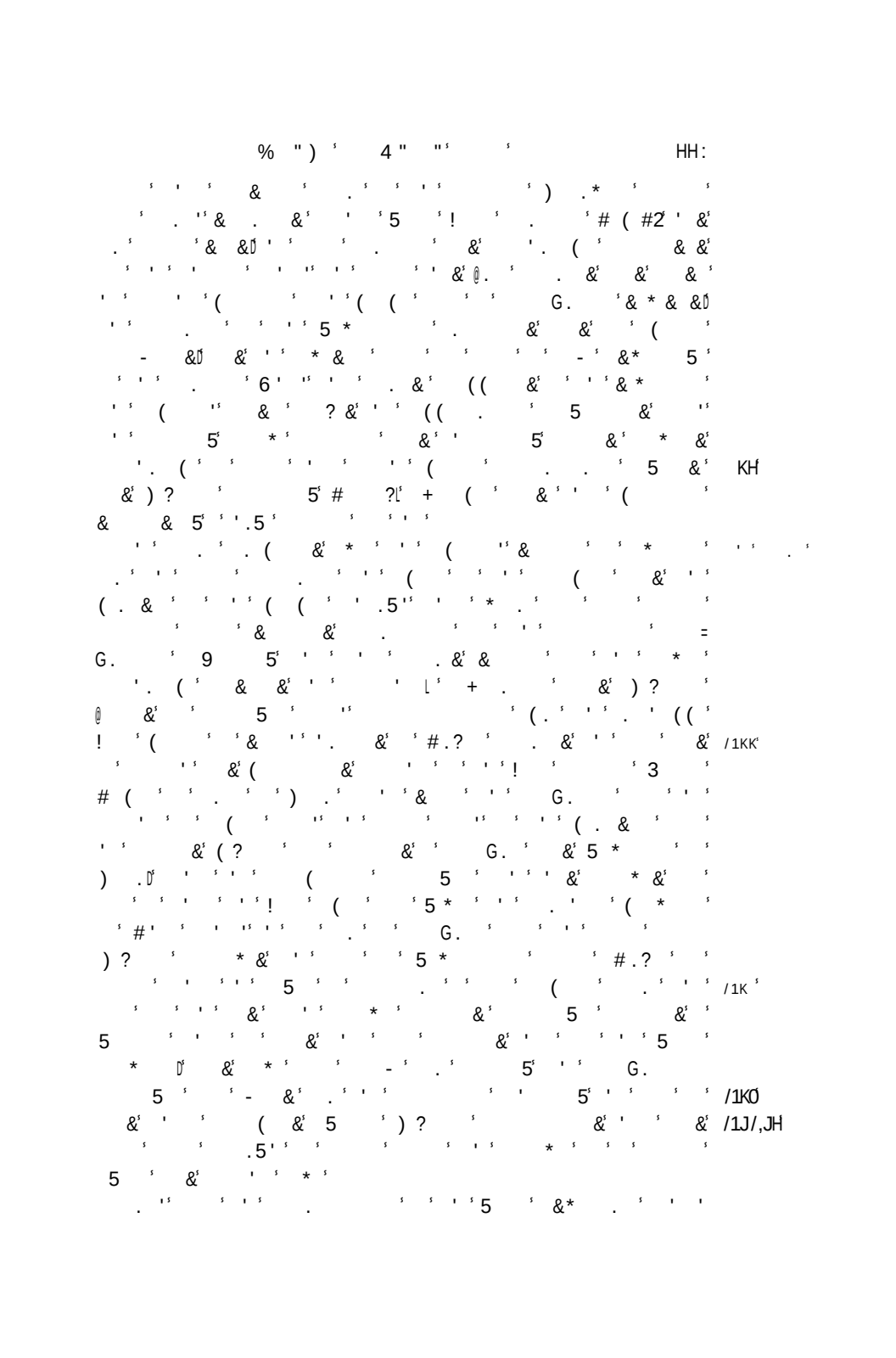






This map reproduces the twelve segments which, when pasted on a sphere, made J. Schöner's globe of 1523. They are especially interesting, as showing the route of Magellan and his companions whose ship is returning along the Guinea coast. It will also be observed that the map of the Americas from Florida south is as good as northern North America is poor. The demarcation line should also be noted.





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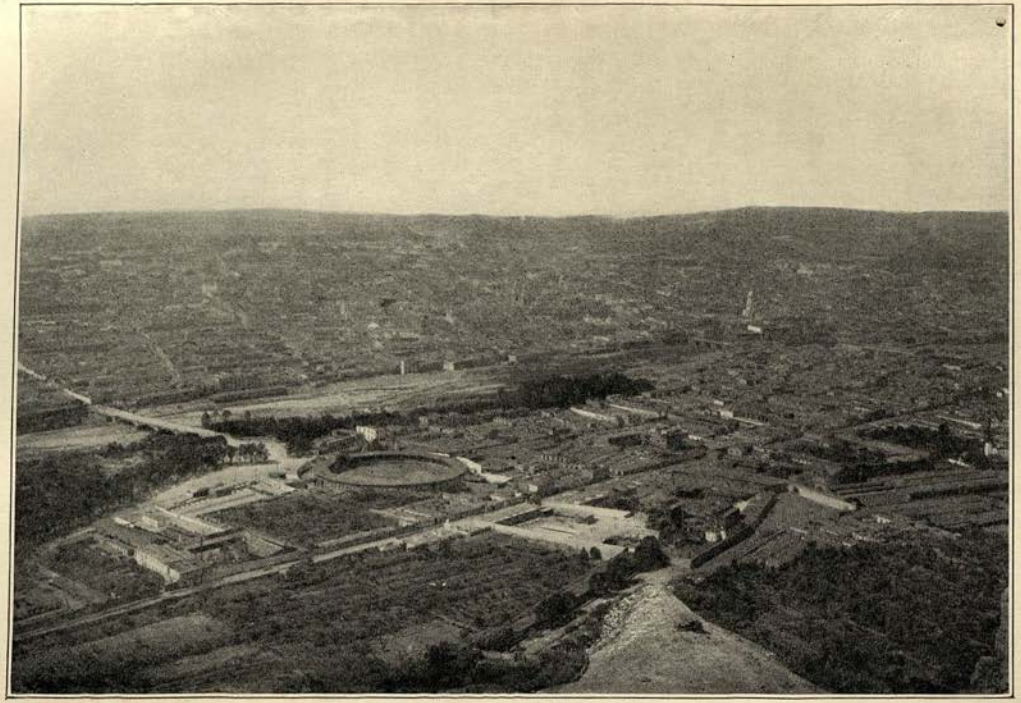
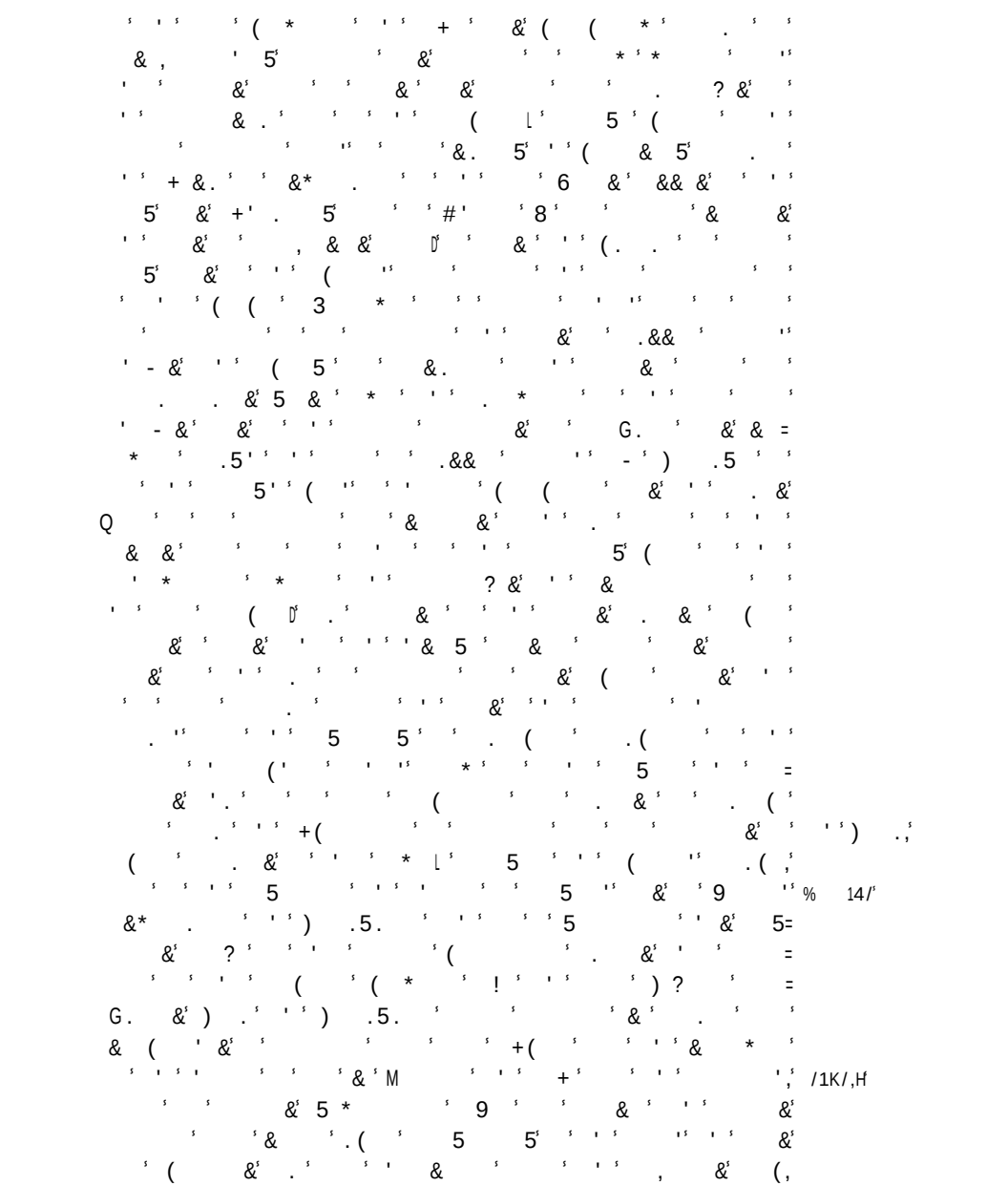
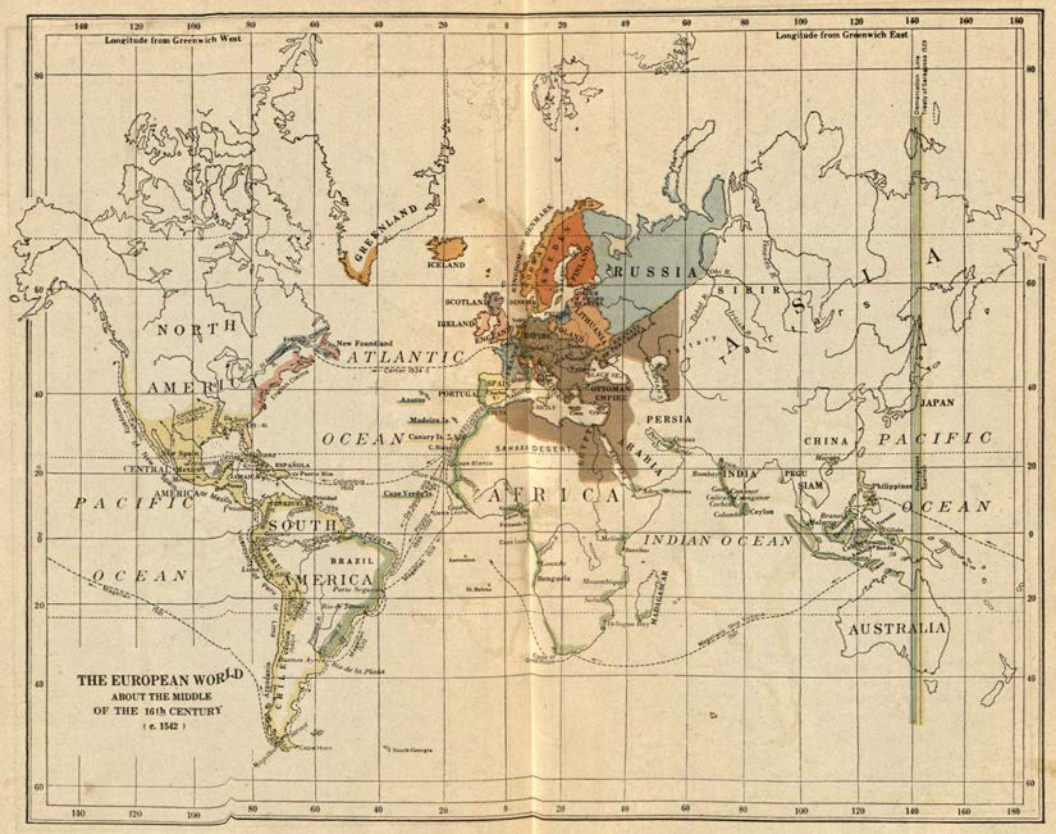


LIMA. The modern city.

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SPAIN
PORTUGAL
OTTOMAN EMPIRE
PERSIA
ARABIA
AFRICA
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CHINA
JAPAN
PACIFIC
OCEAN
SOUTH
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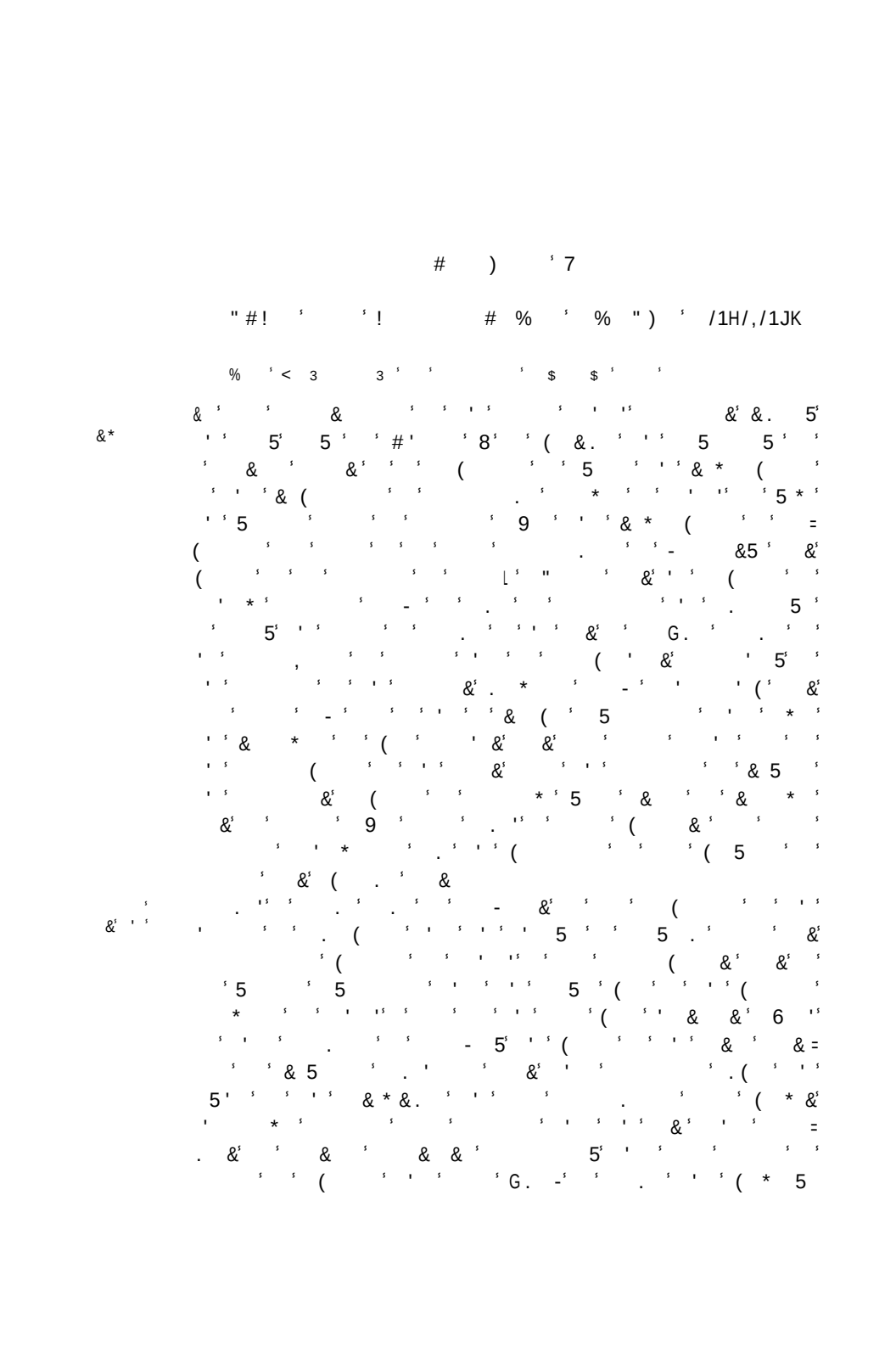
THE EUROPEAN WORLD
ABOUT THE MIDDLE
OF THE 16th CENTURY
(c. 1542)



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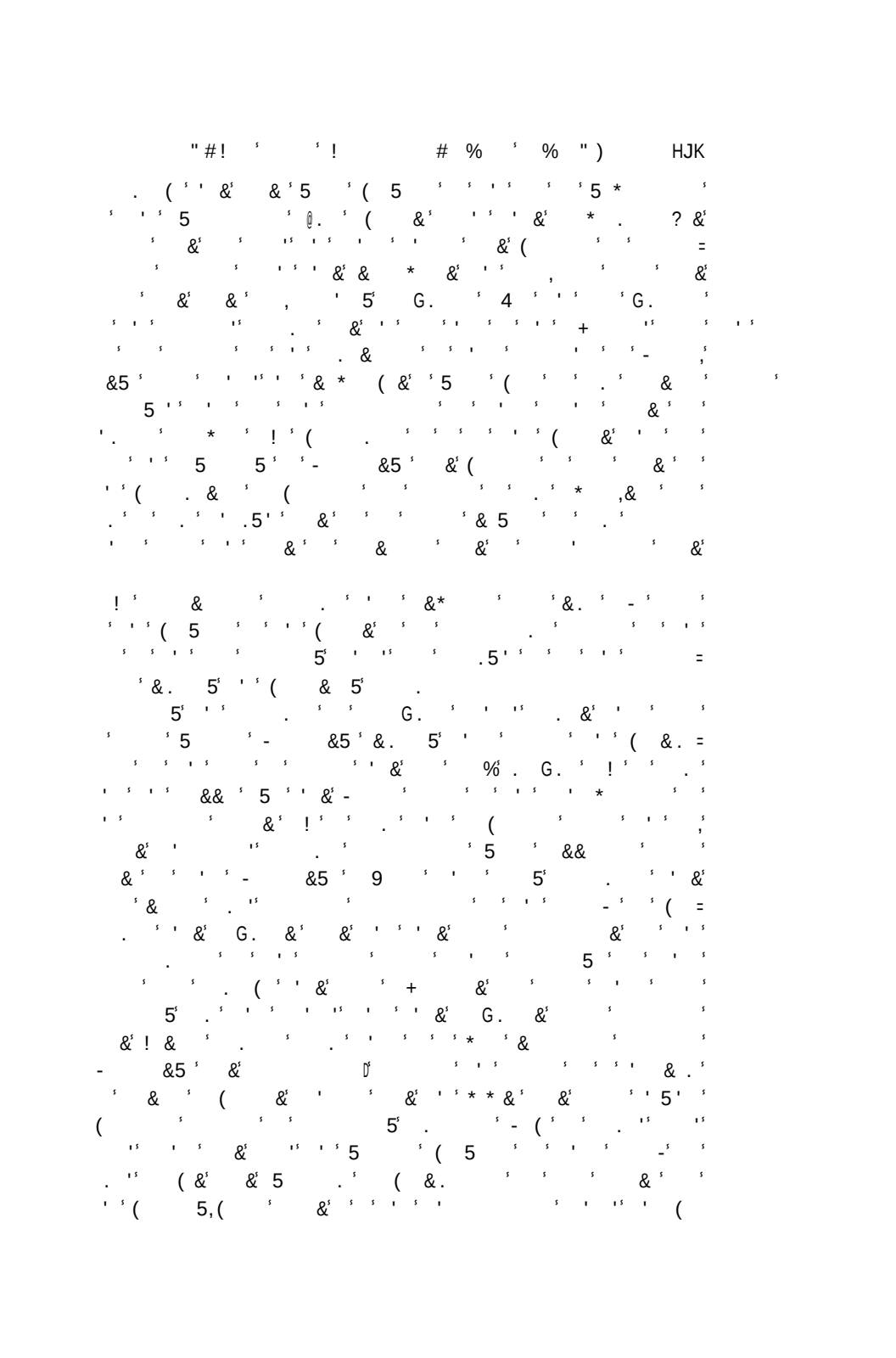

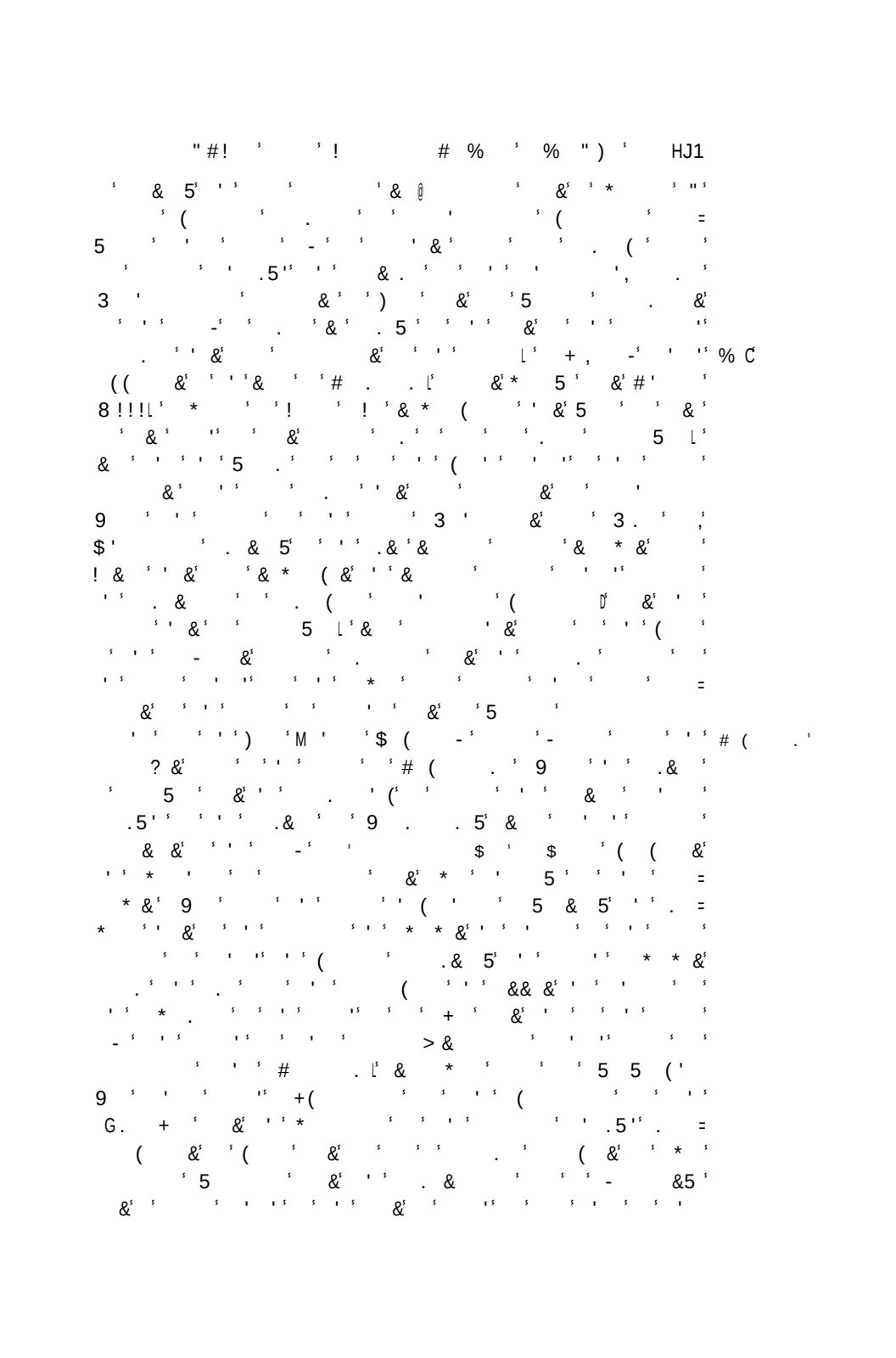

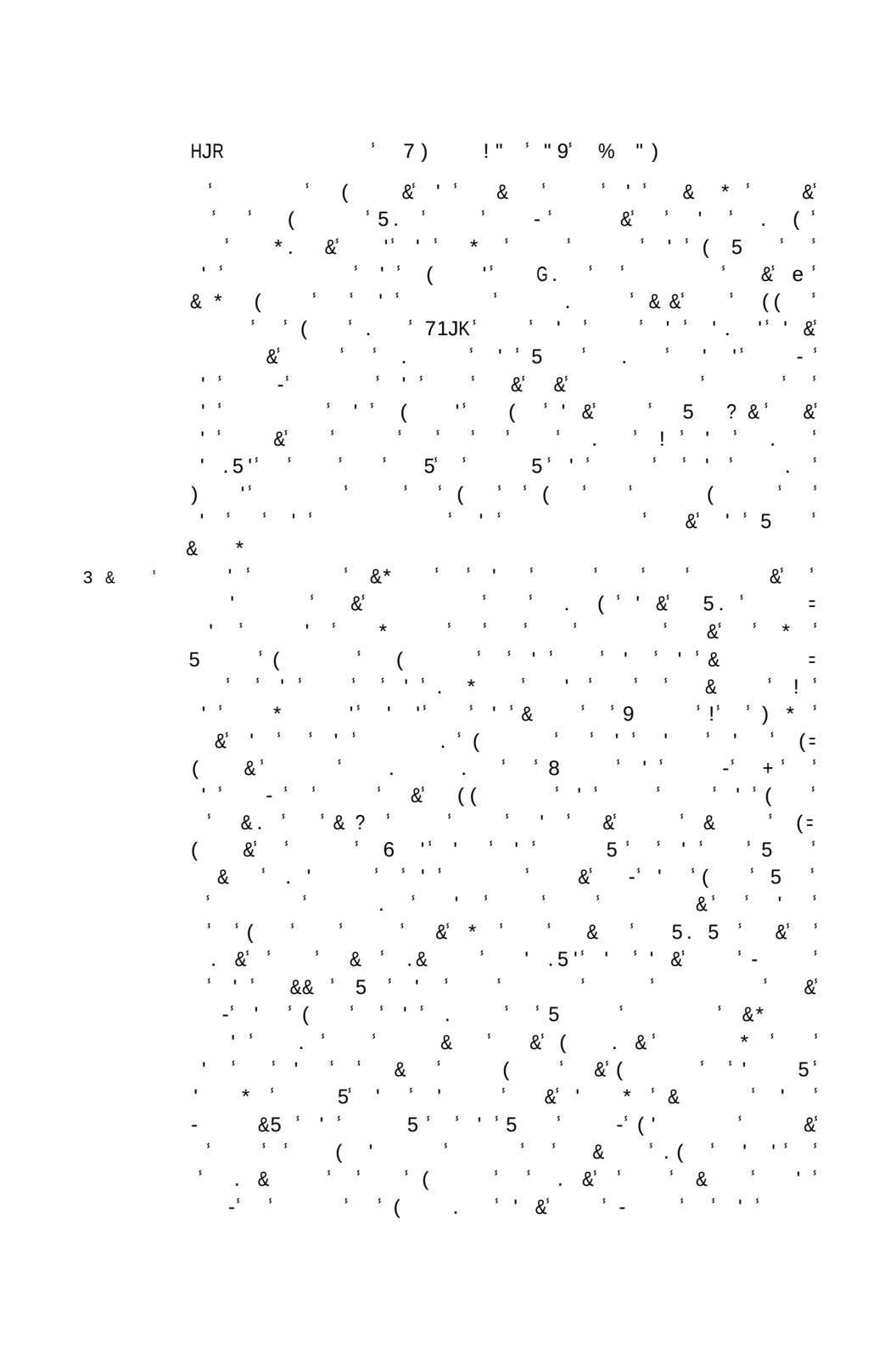

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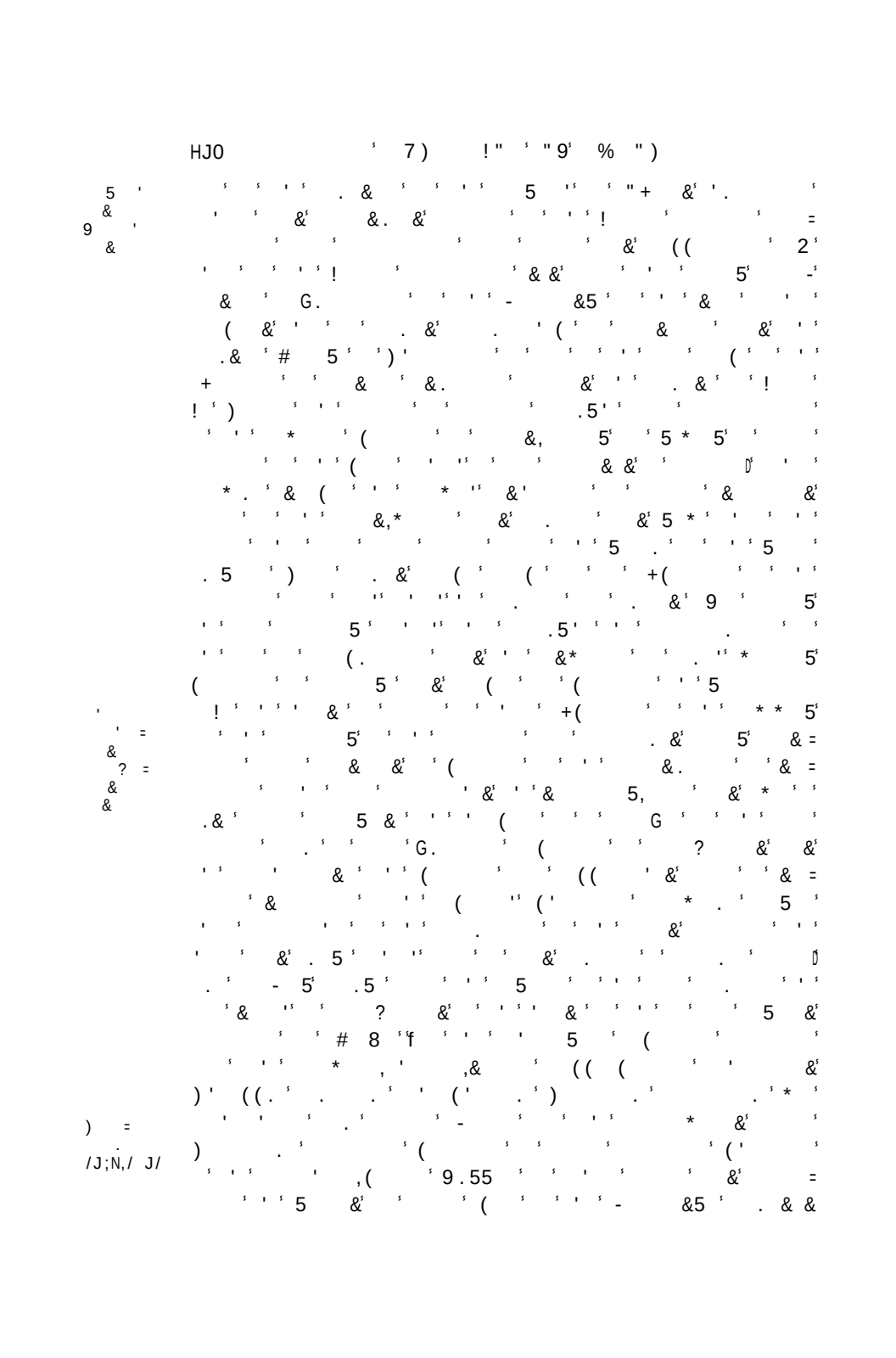
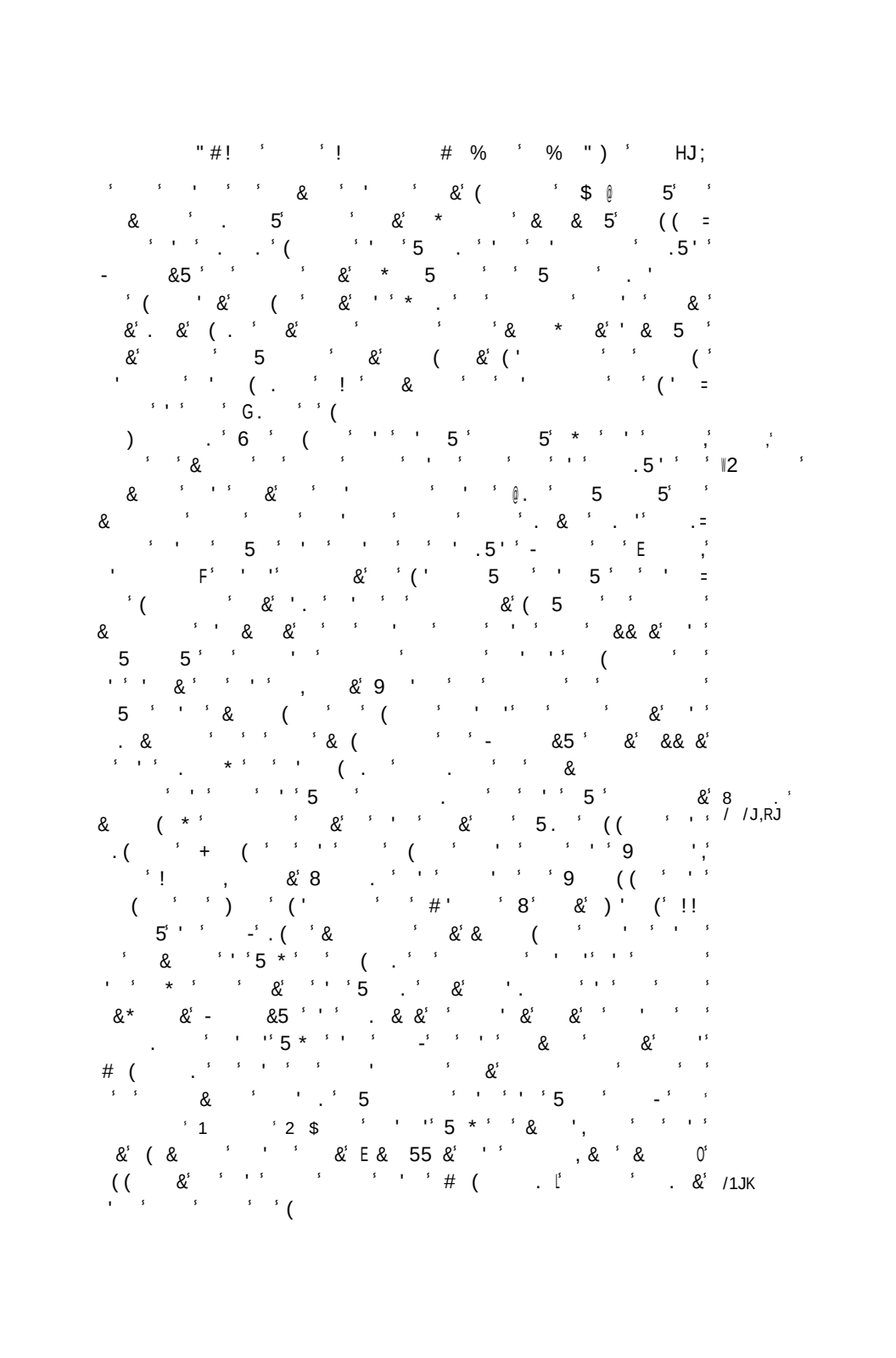
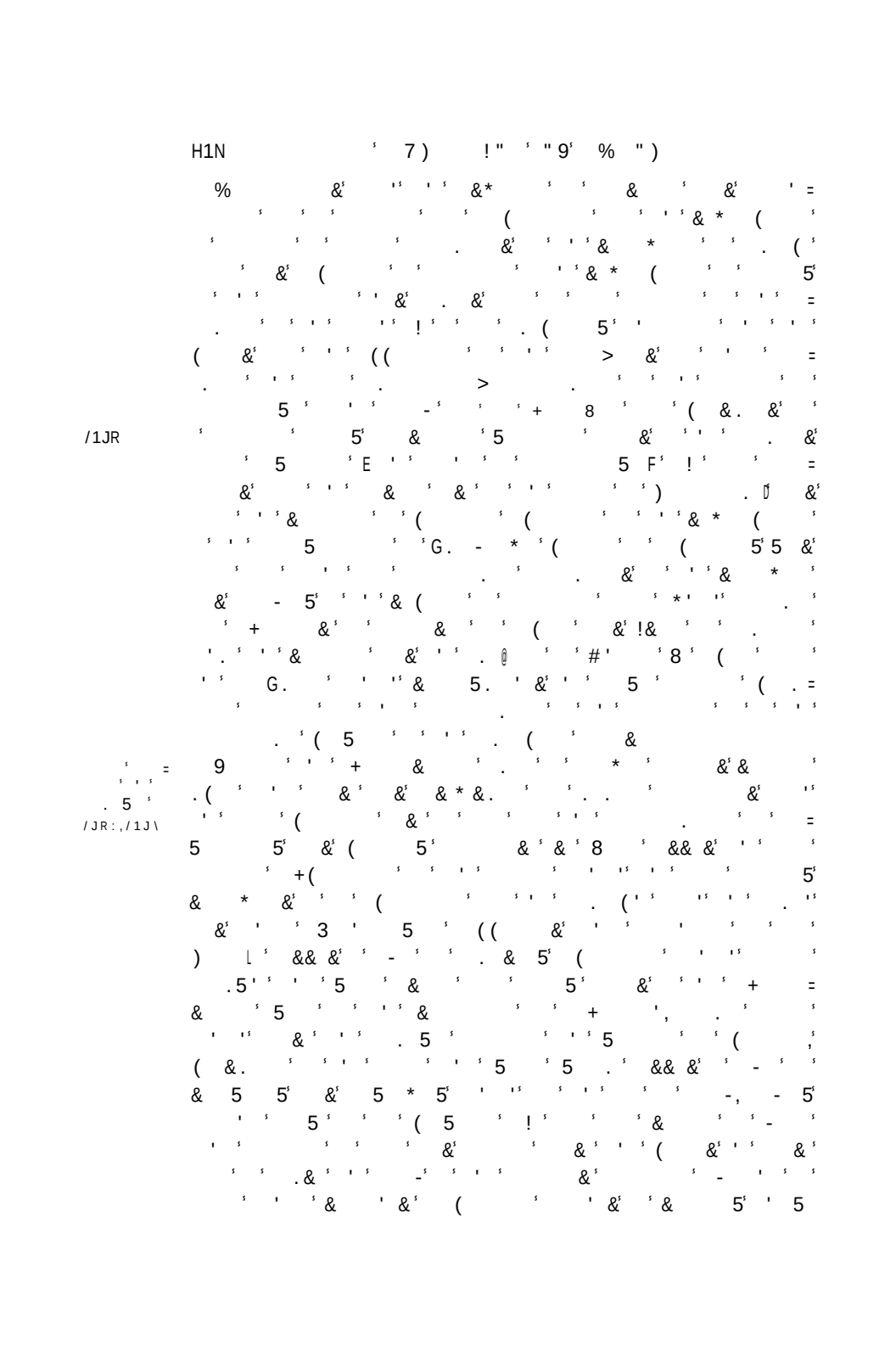
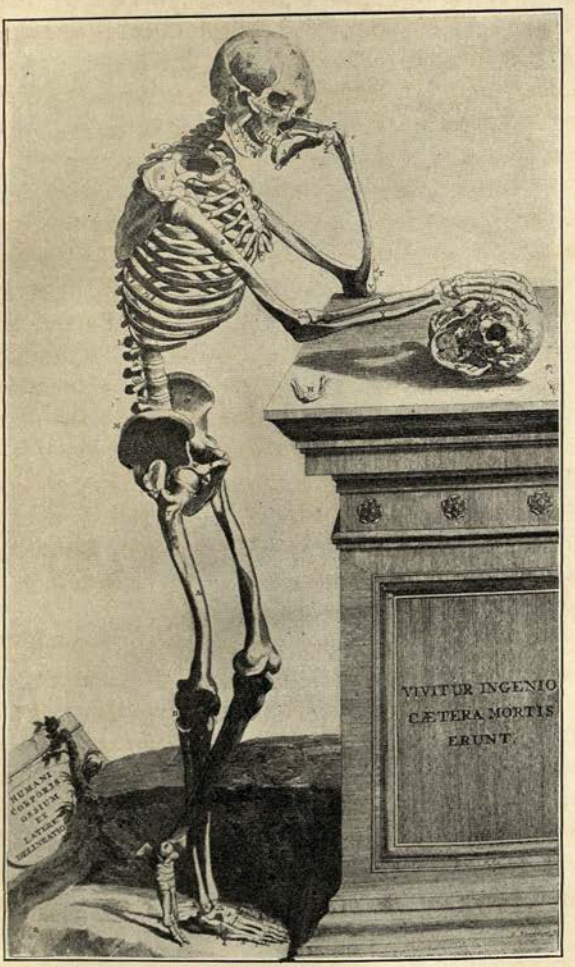


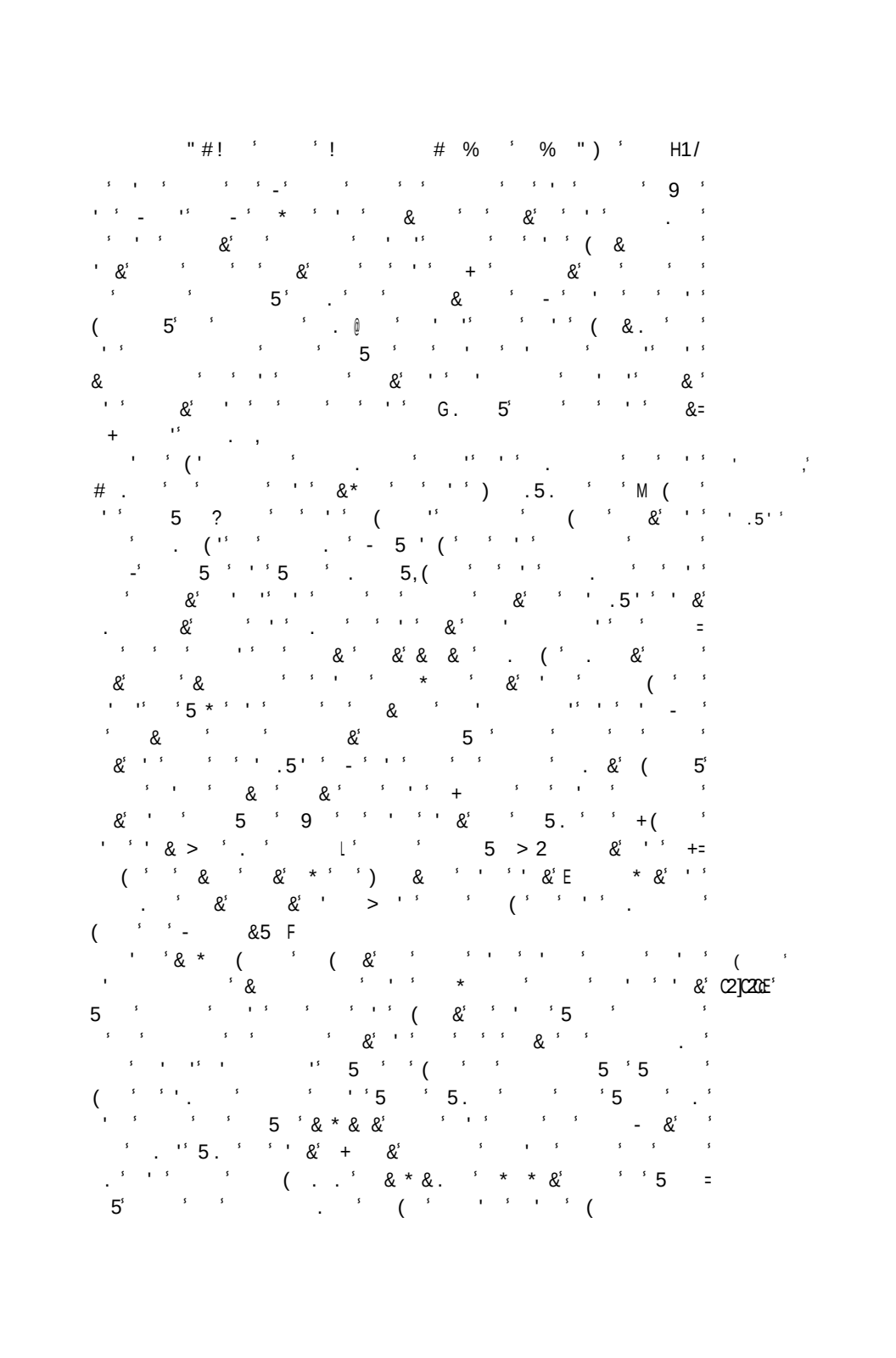


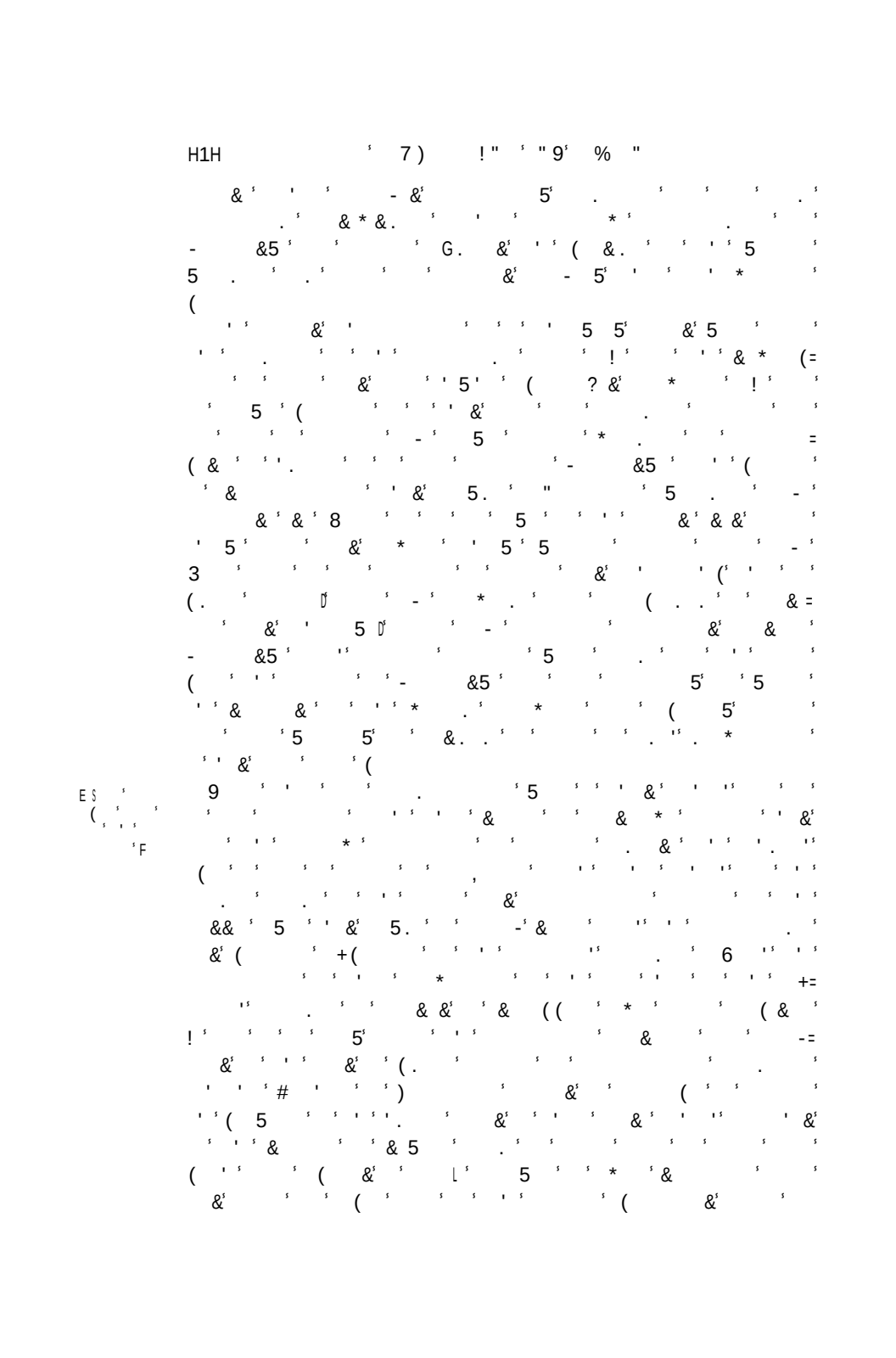




THE SKELETON, FROM VESALIUS'S *Fabrica*.

(From Locy's *Biology and Its Makers*.) Illustrating the revolution effected by the combined advance of art and anatomy—together with the peculiar humor of 16th century drawing of this sort.





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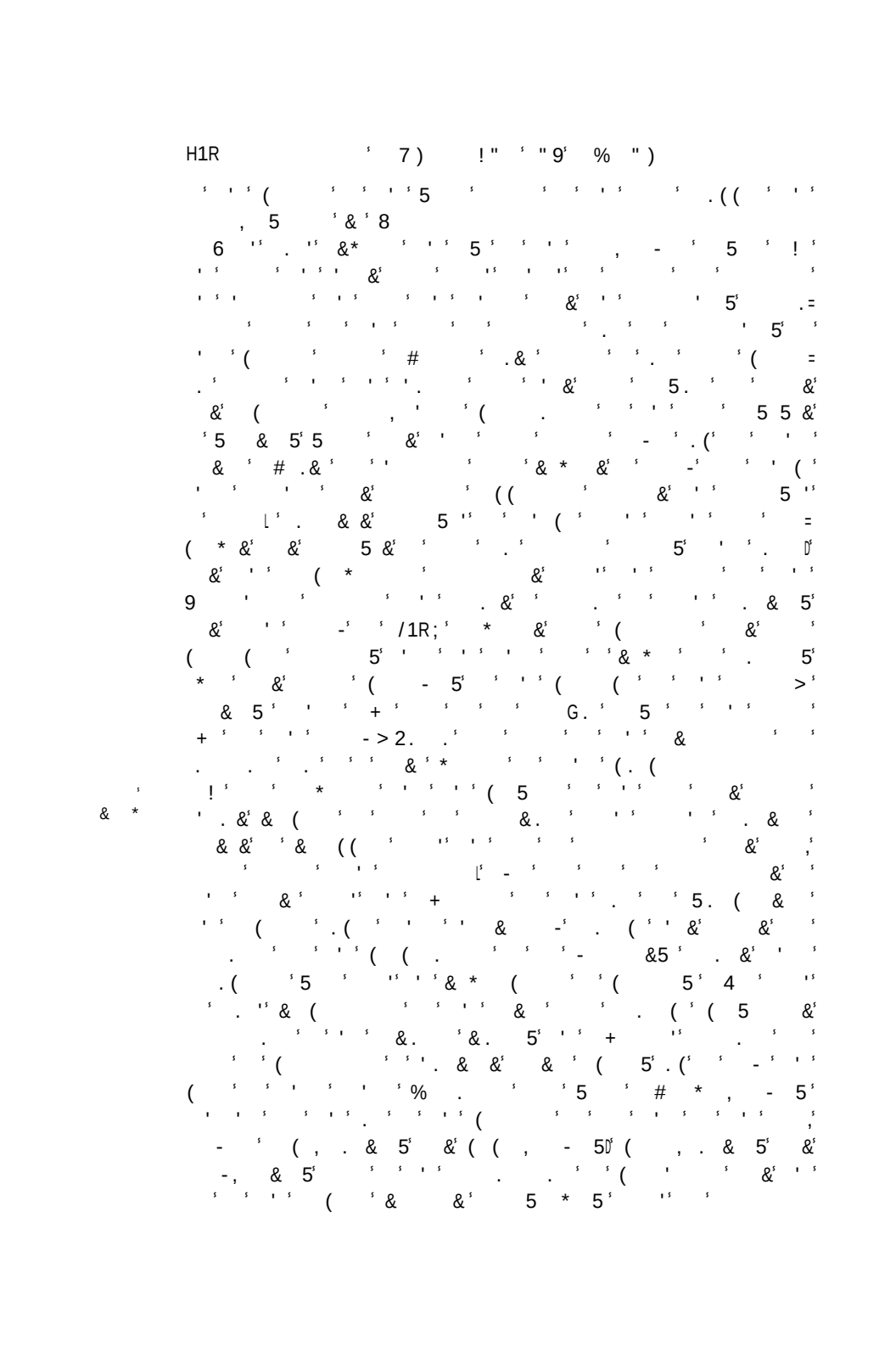
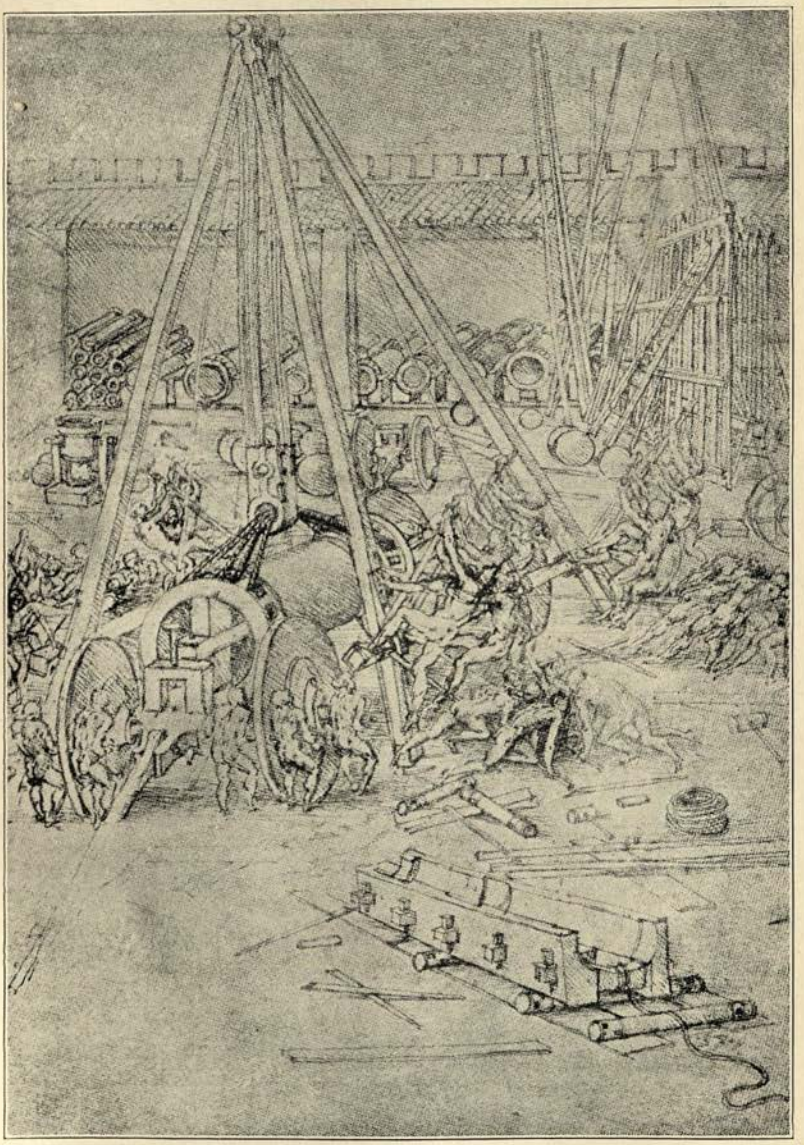
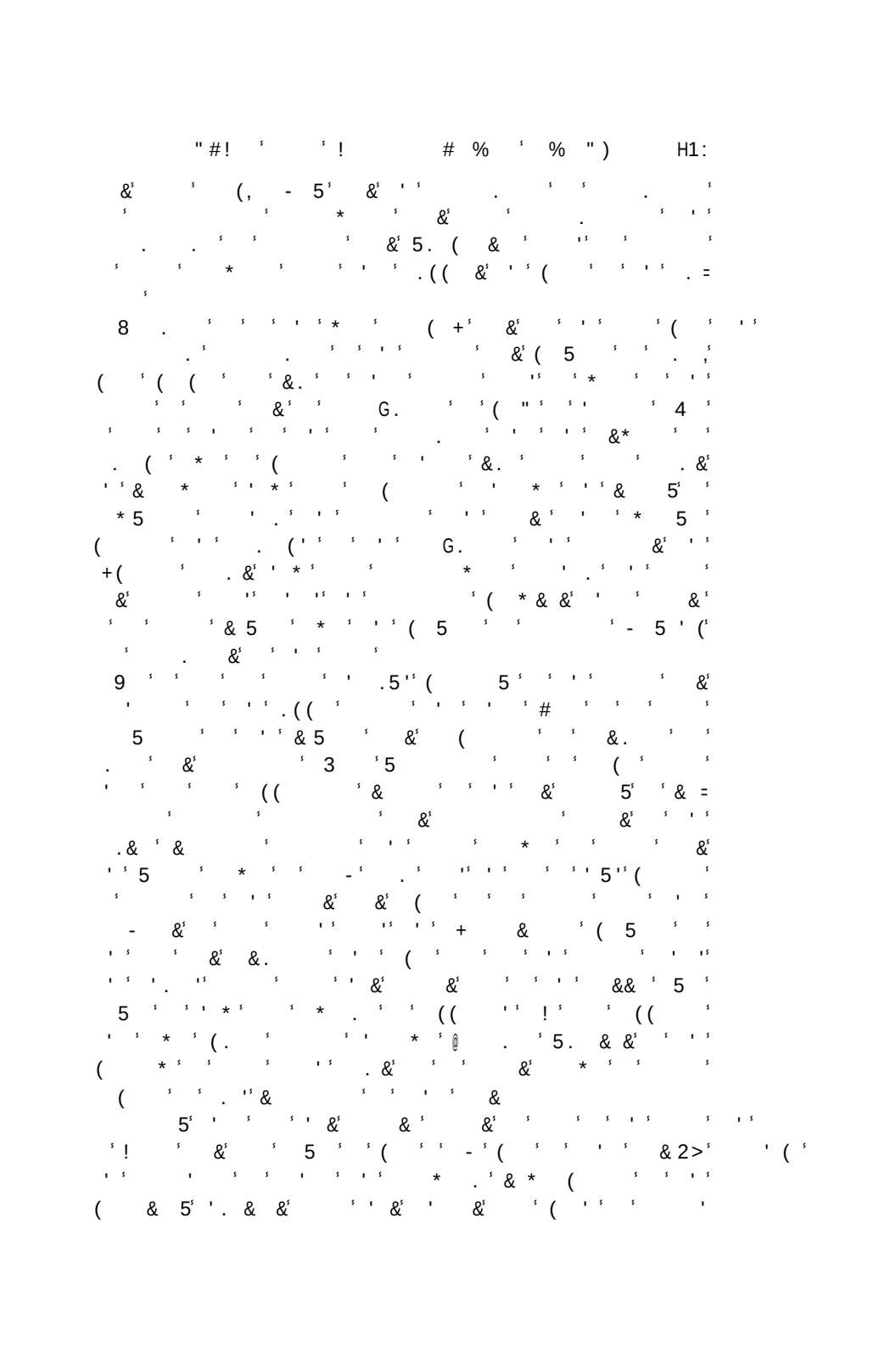
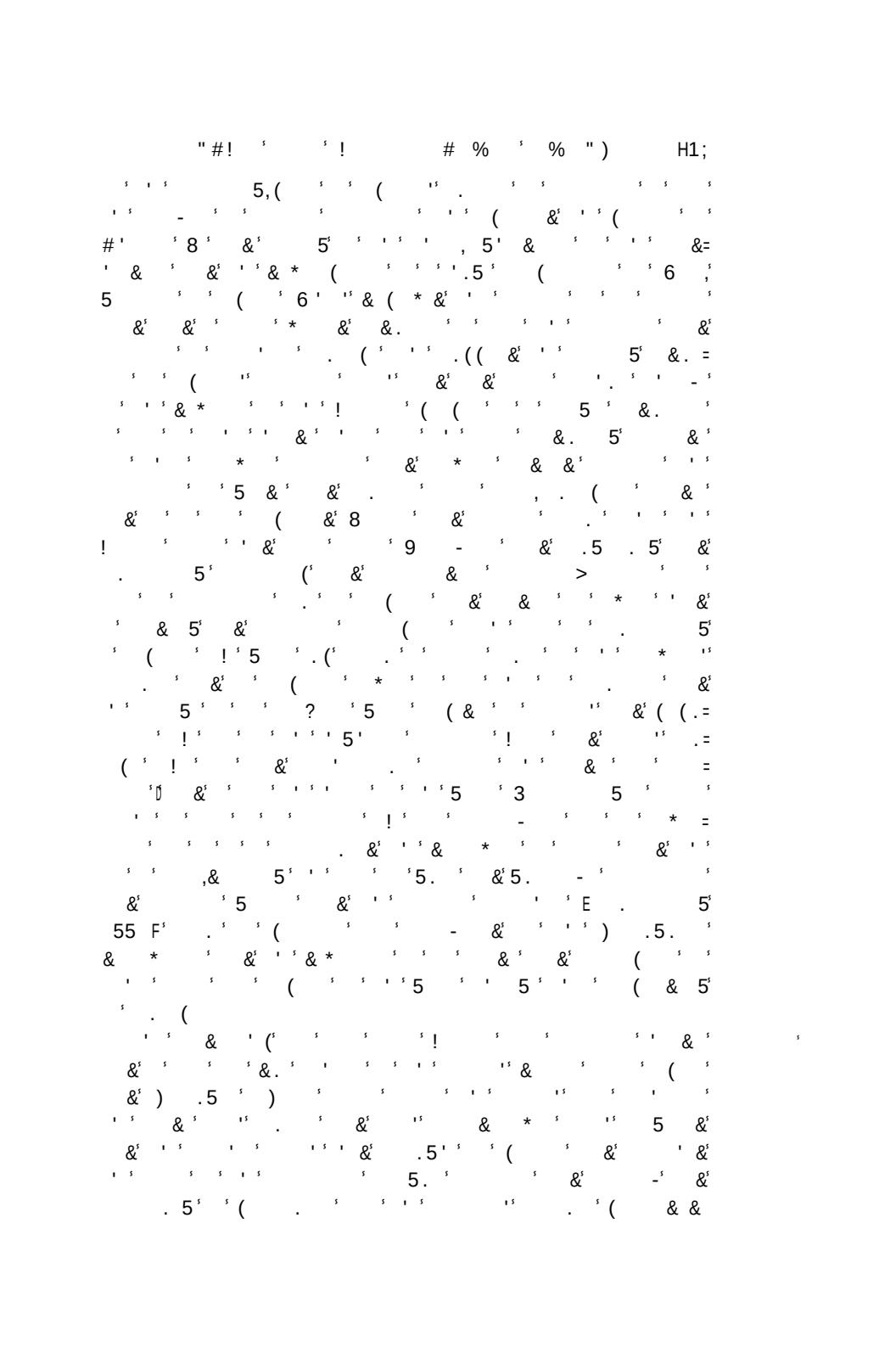


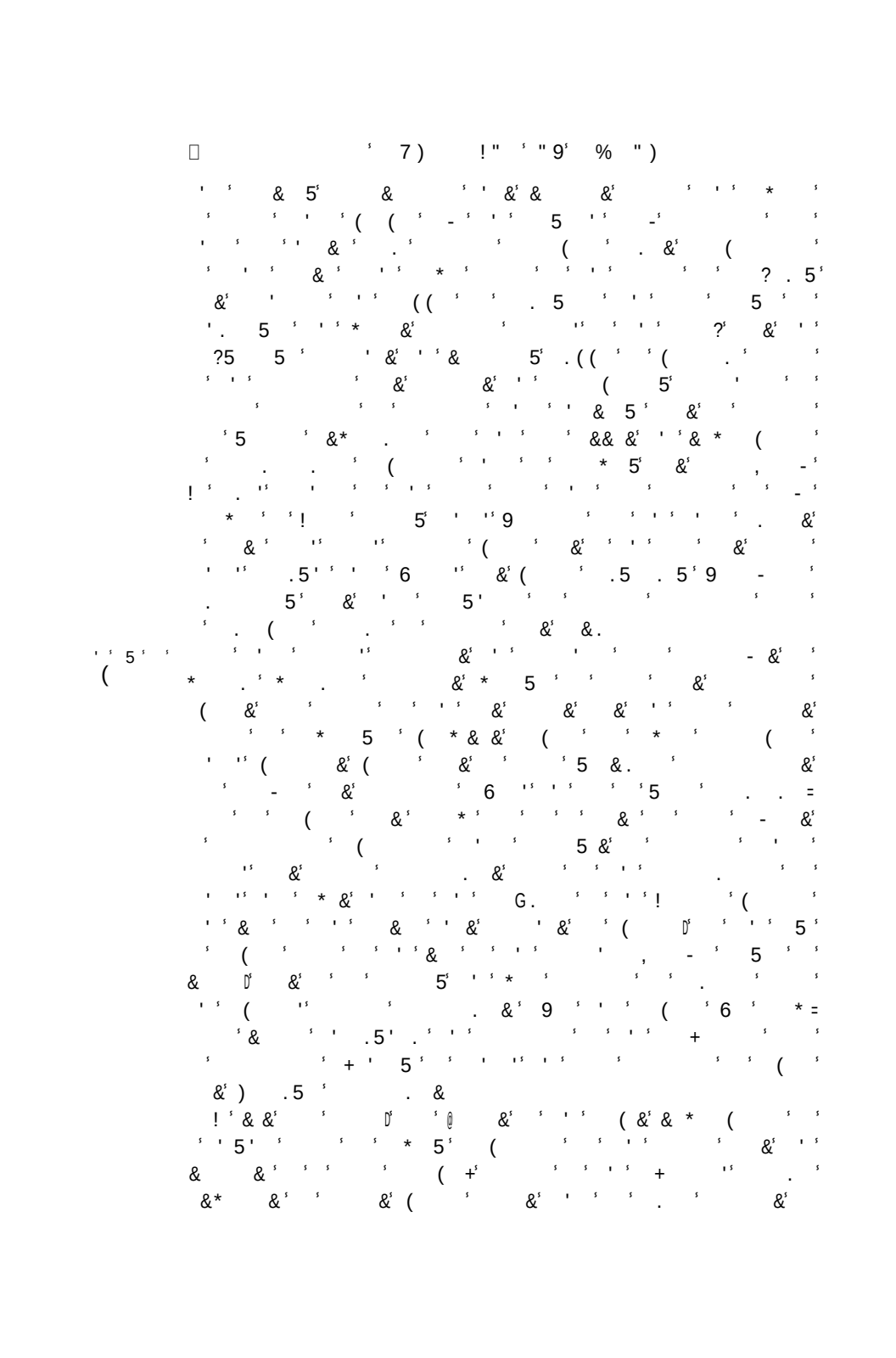


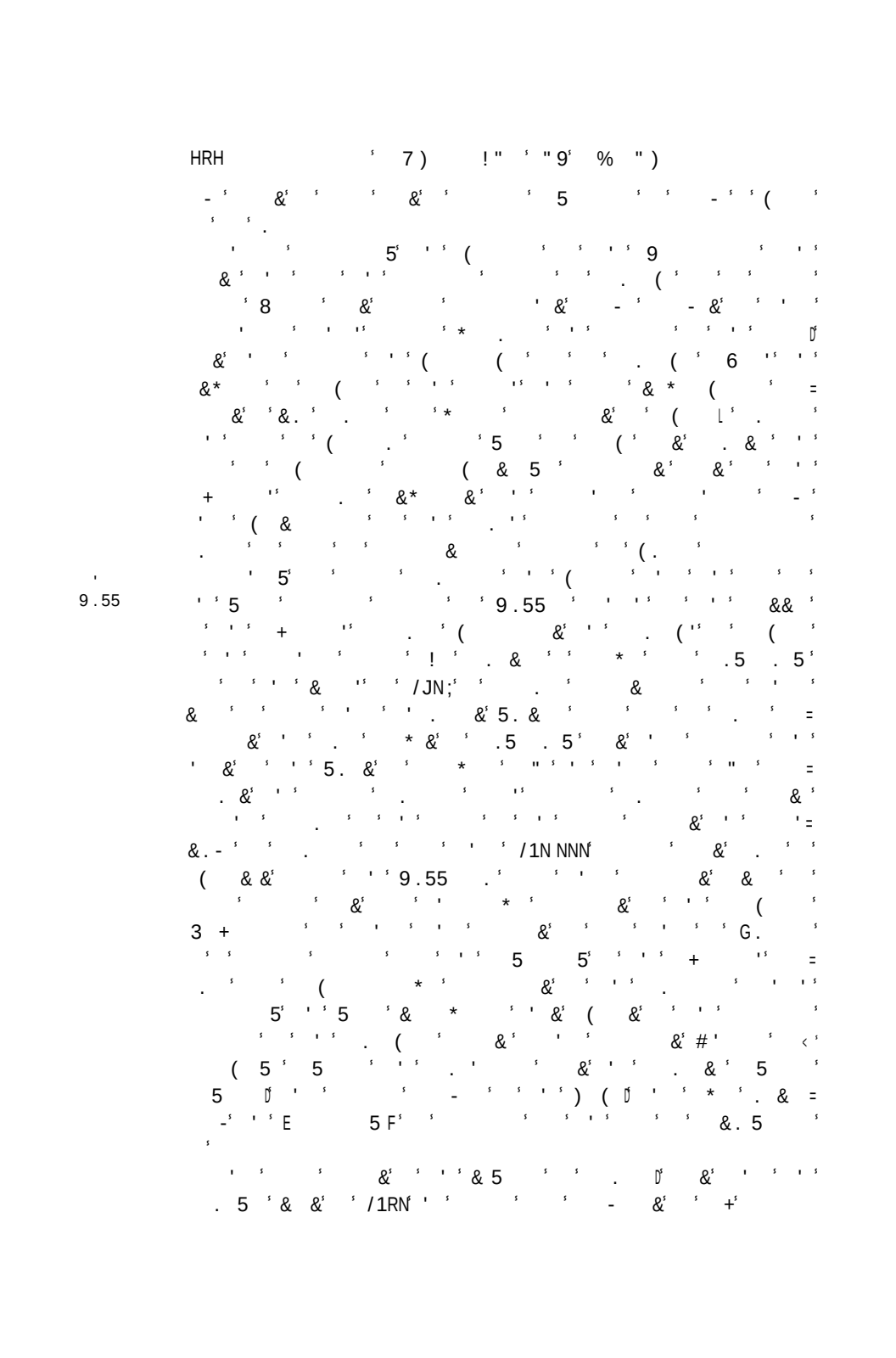
THE COURTYARD OF A CANNON-FOUNDRY.

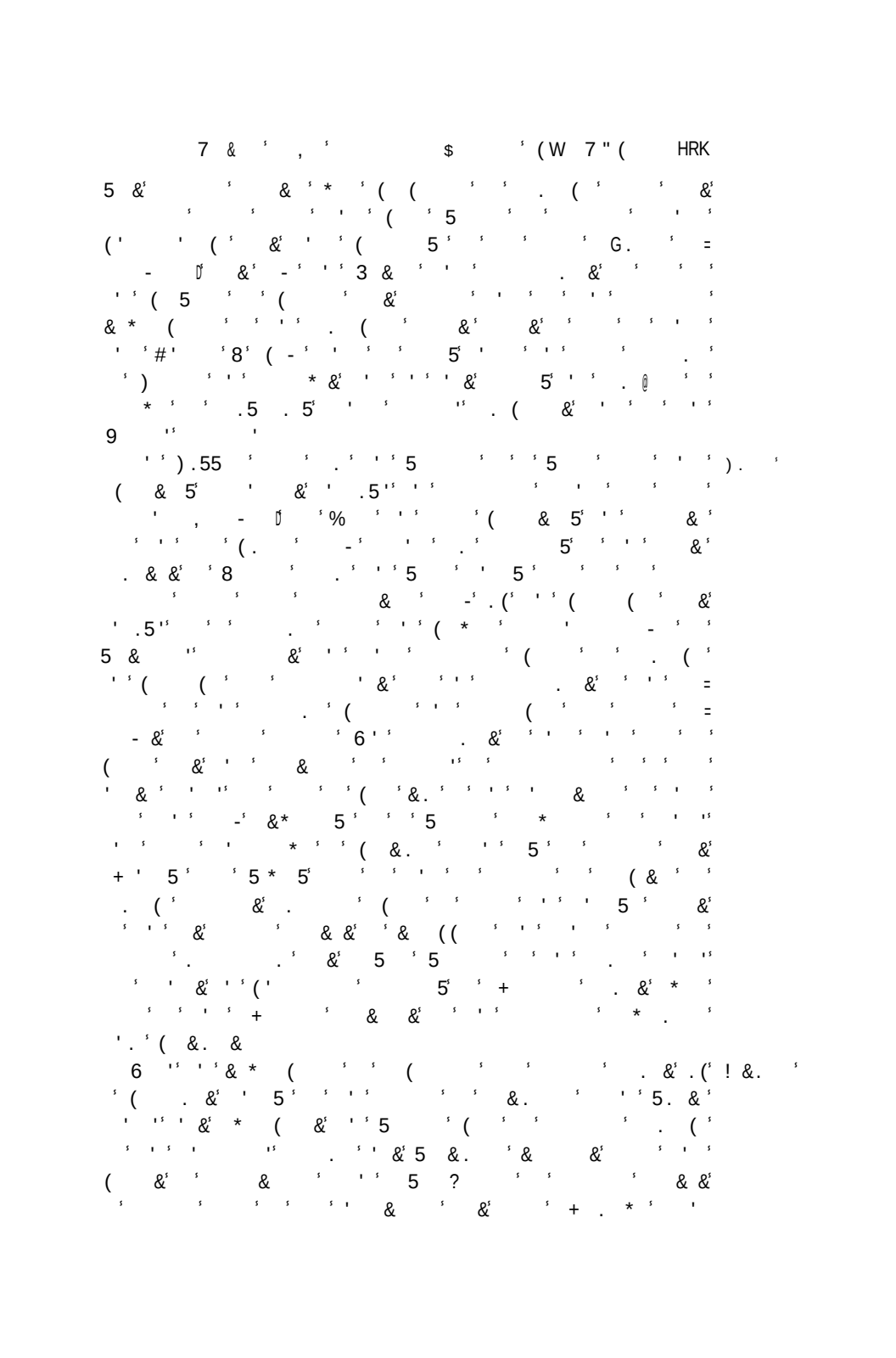
After the drawing by Leonardo da Vinci. The device for lifting the cannon is especially noteworthy.

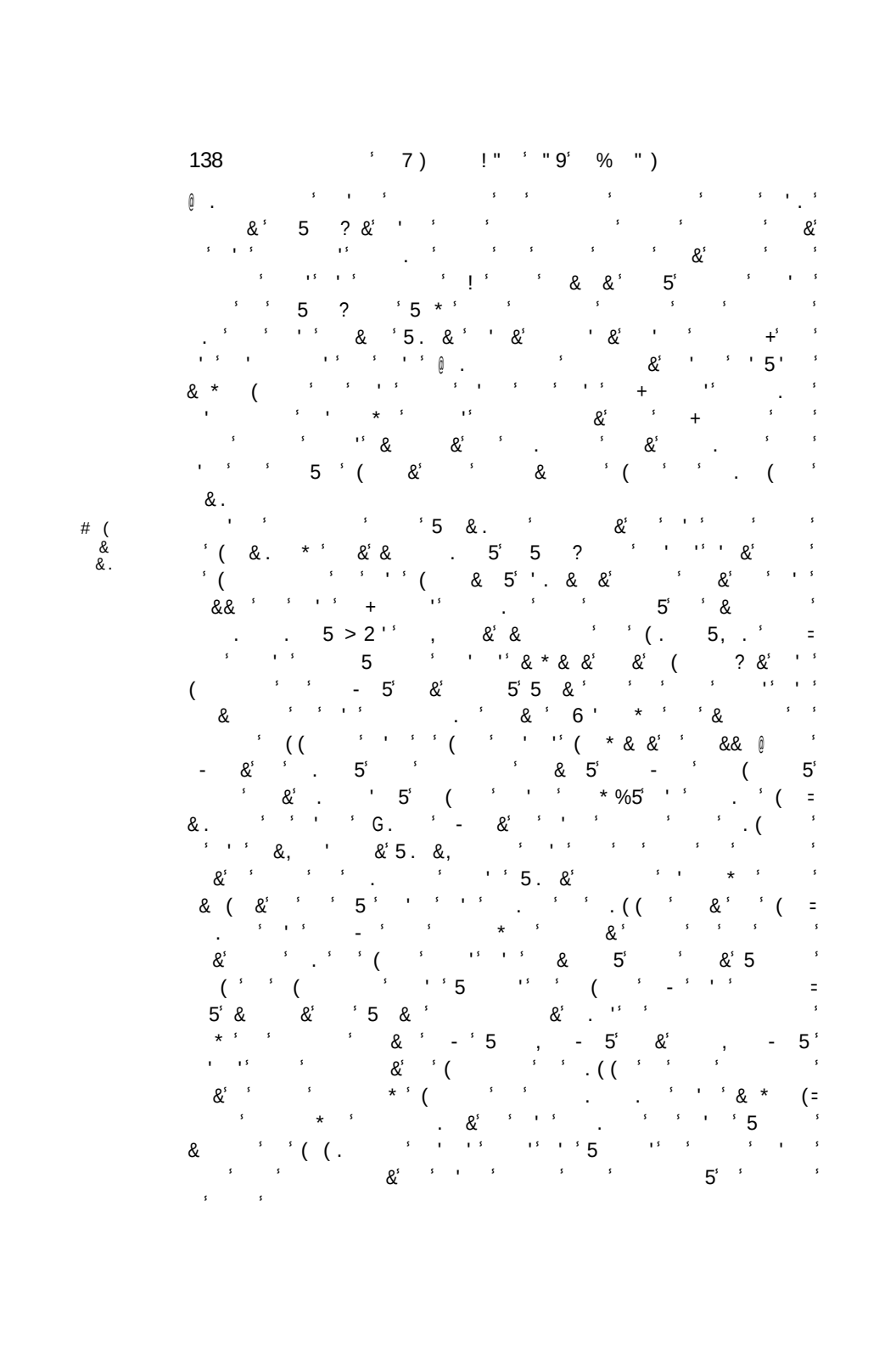


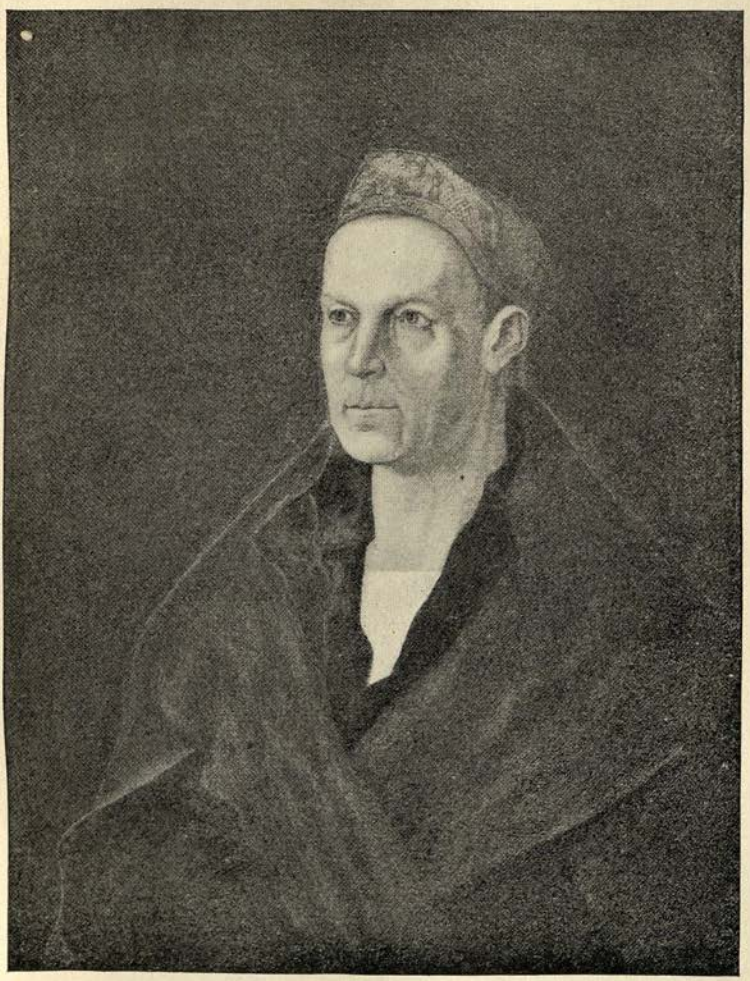




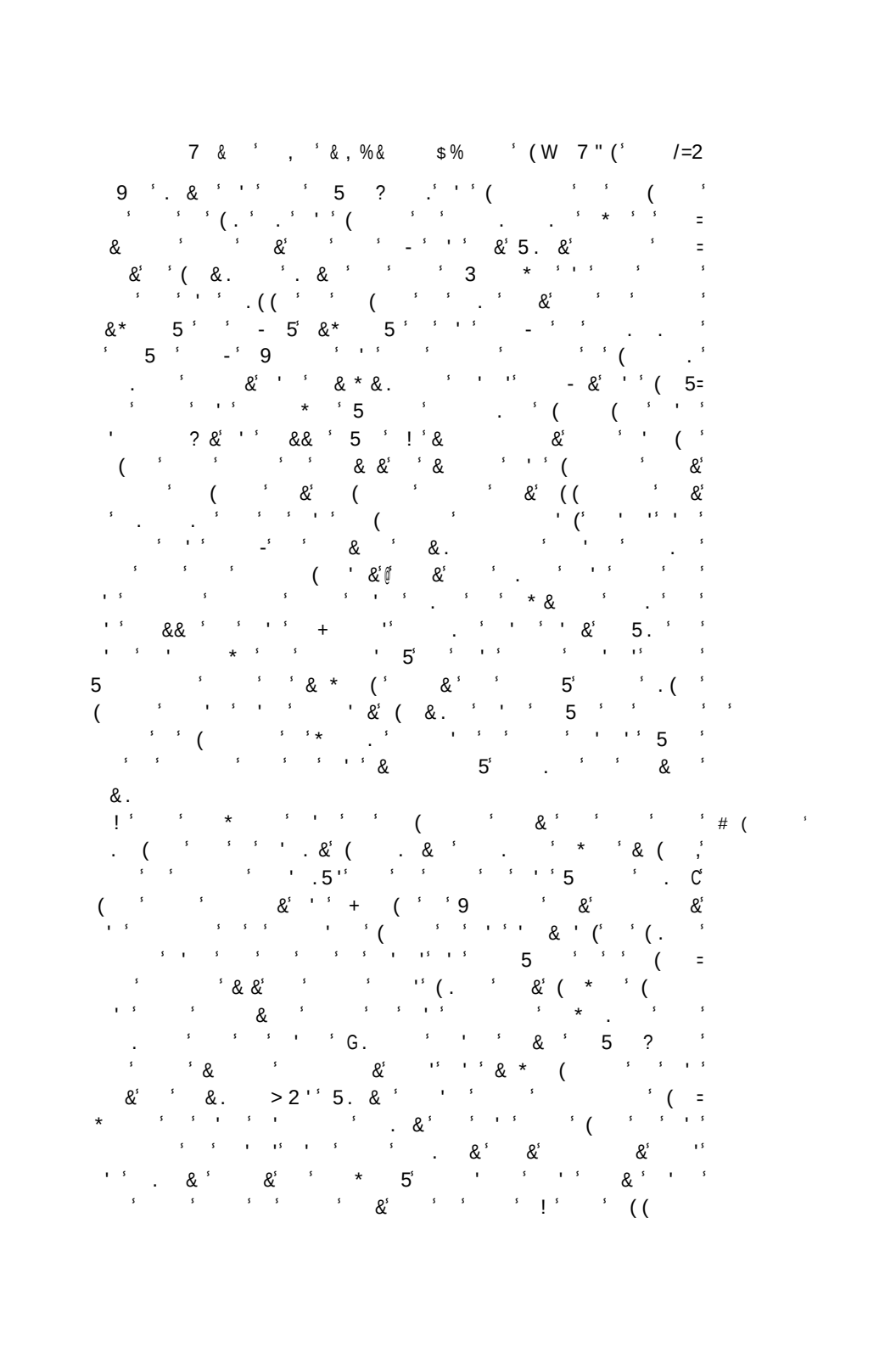


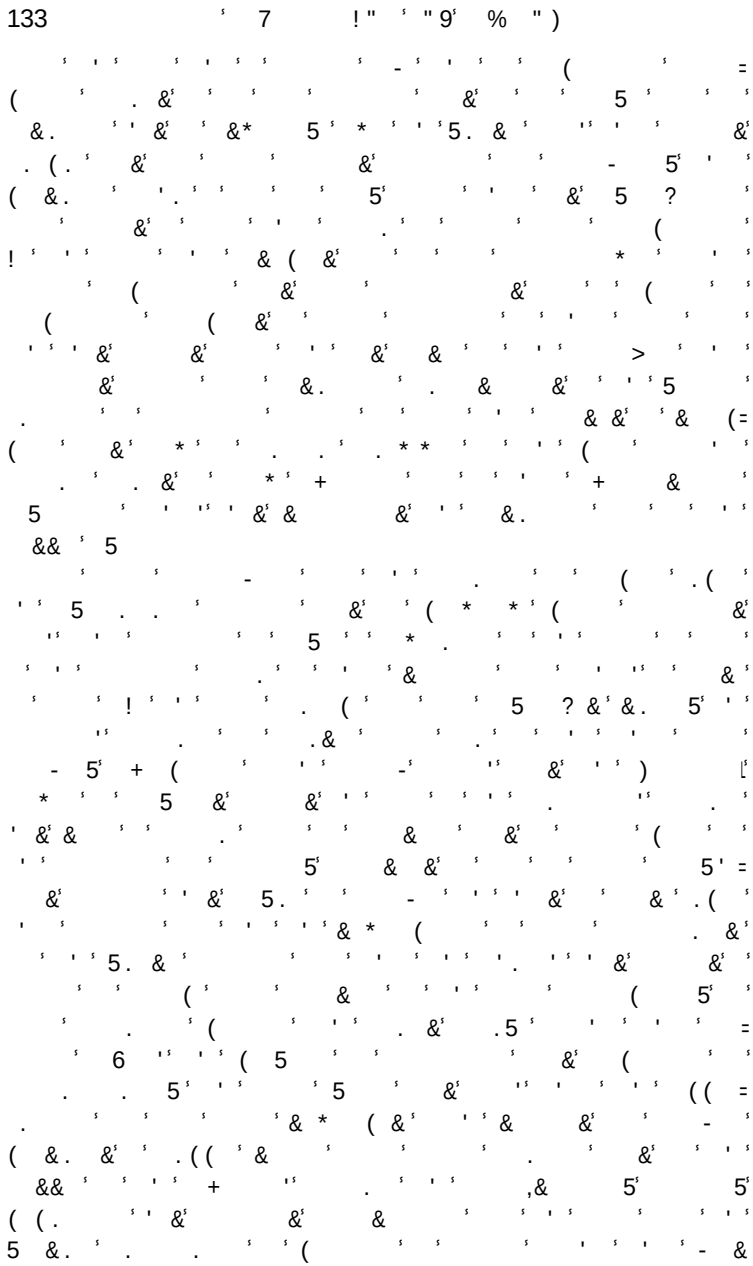






JACOB FUGGER, "THE RICH."
After the painting by Dürer.





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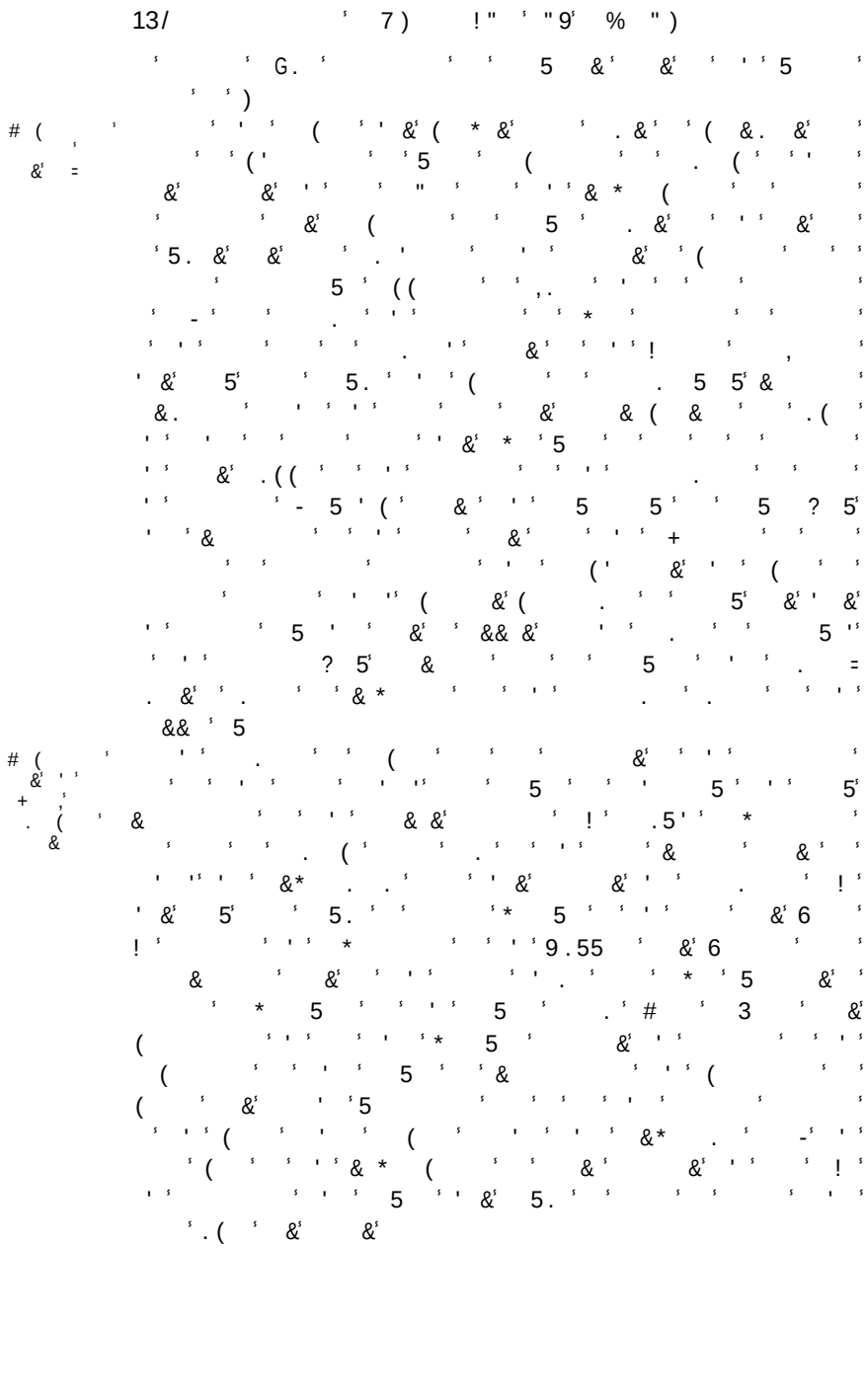

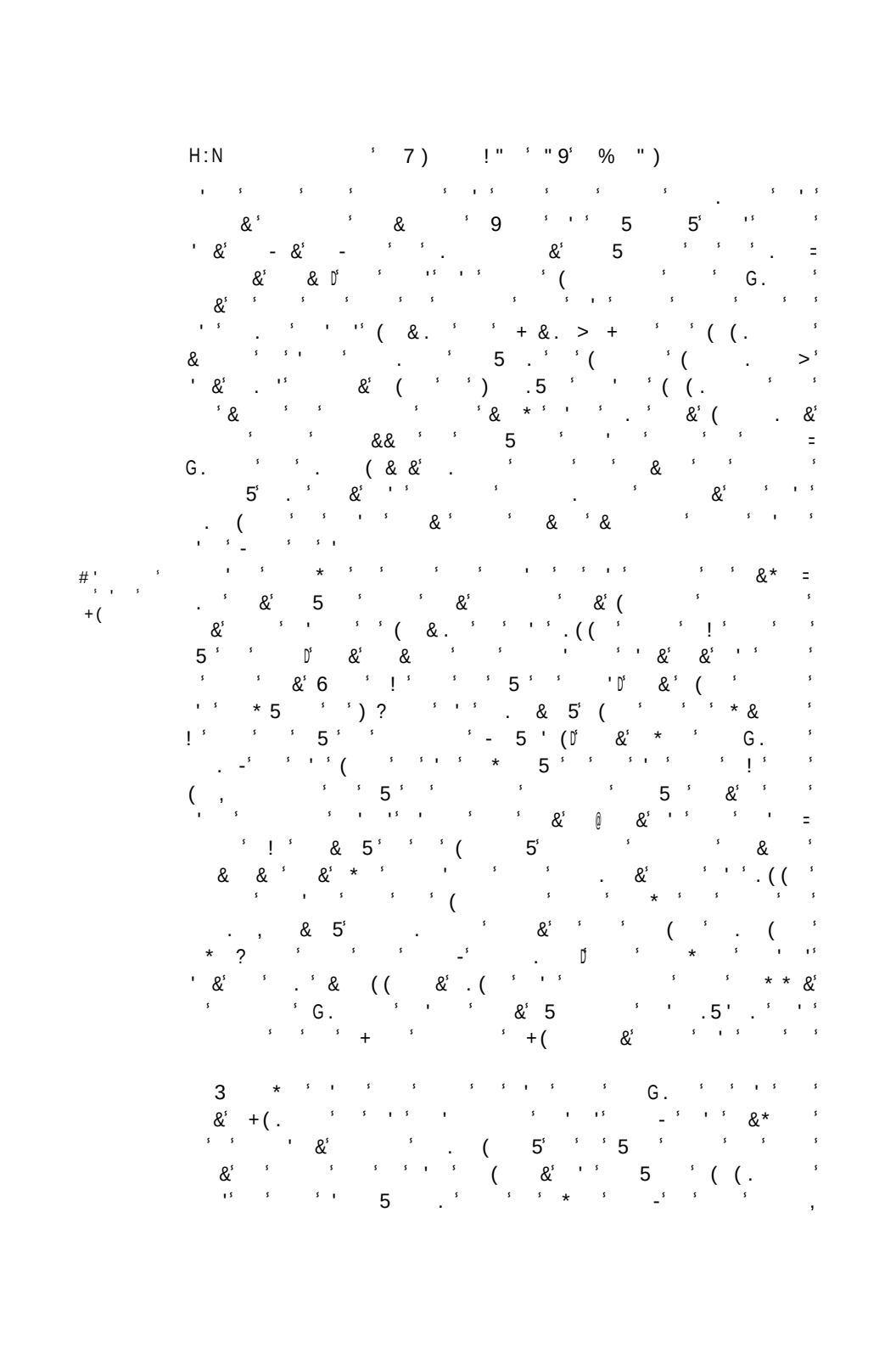

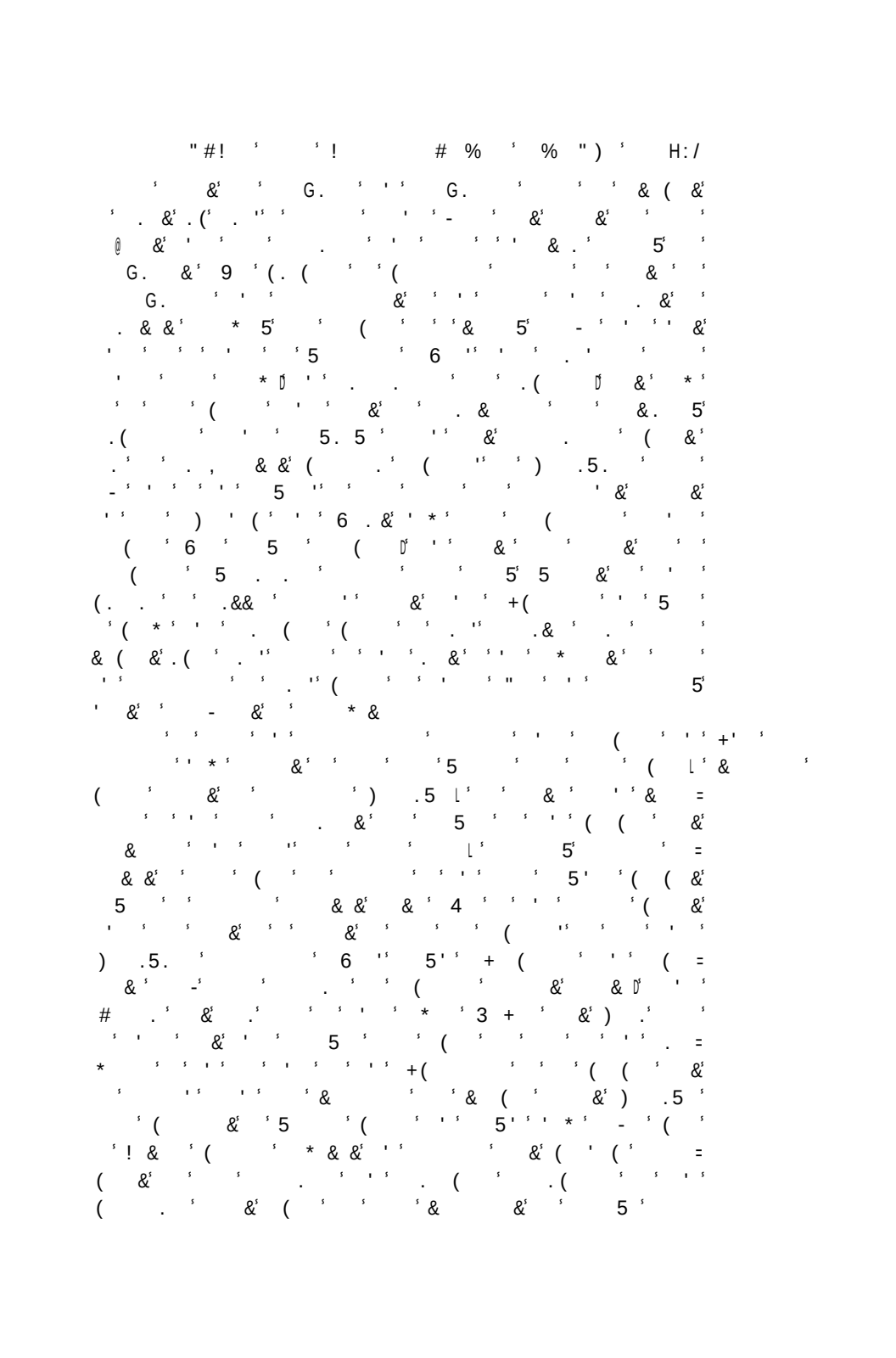

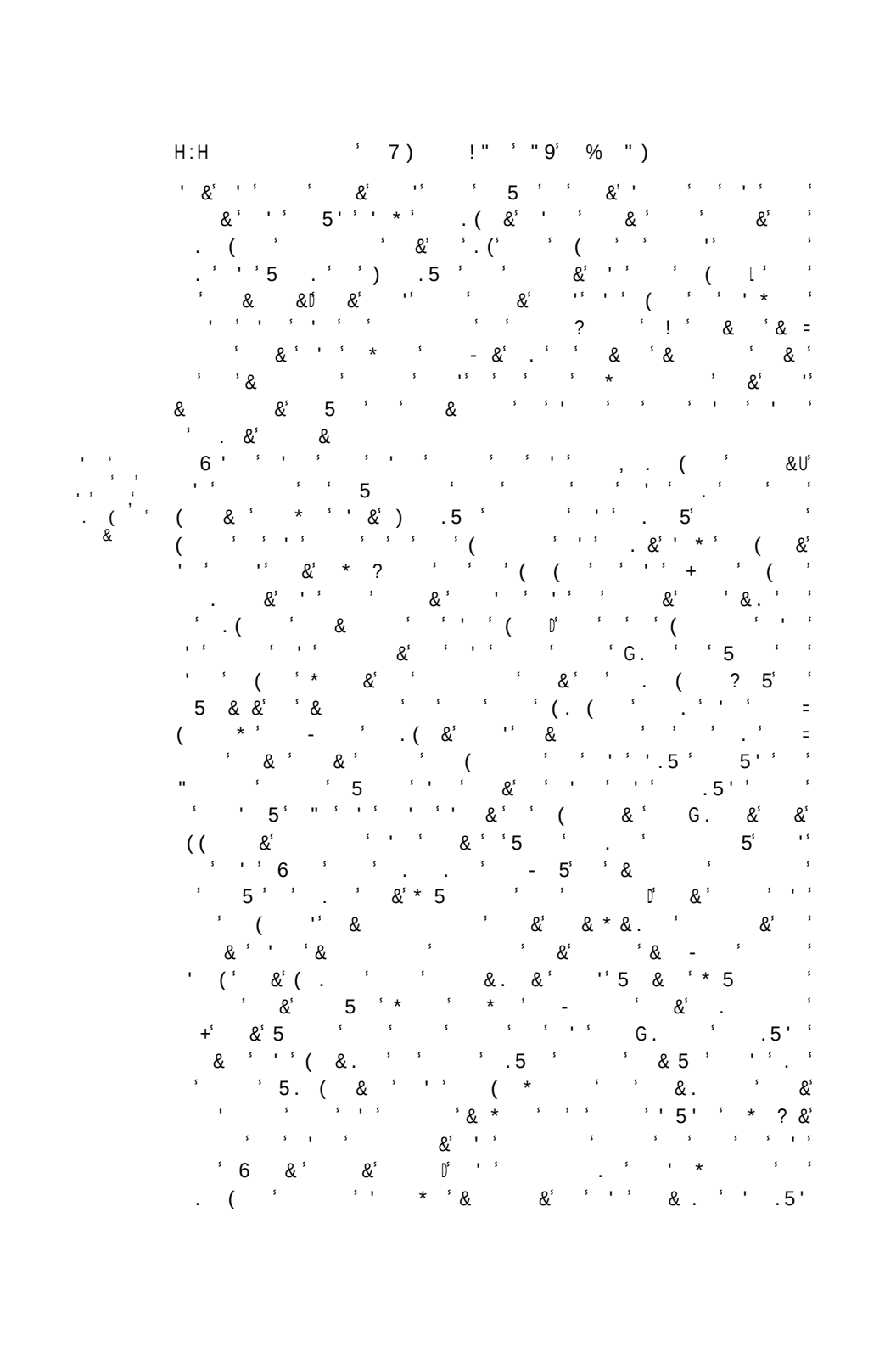

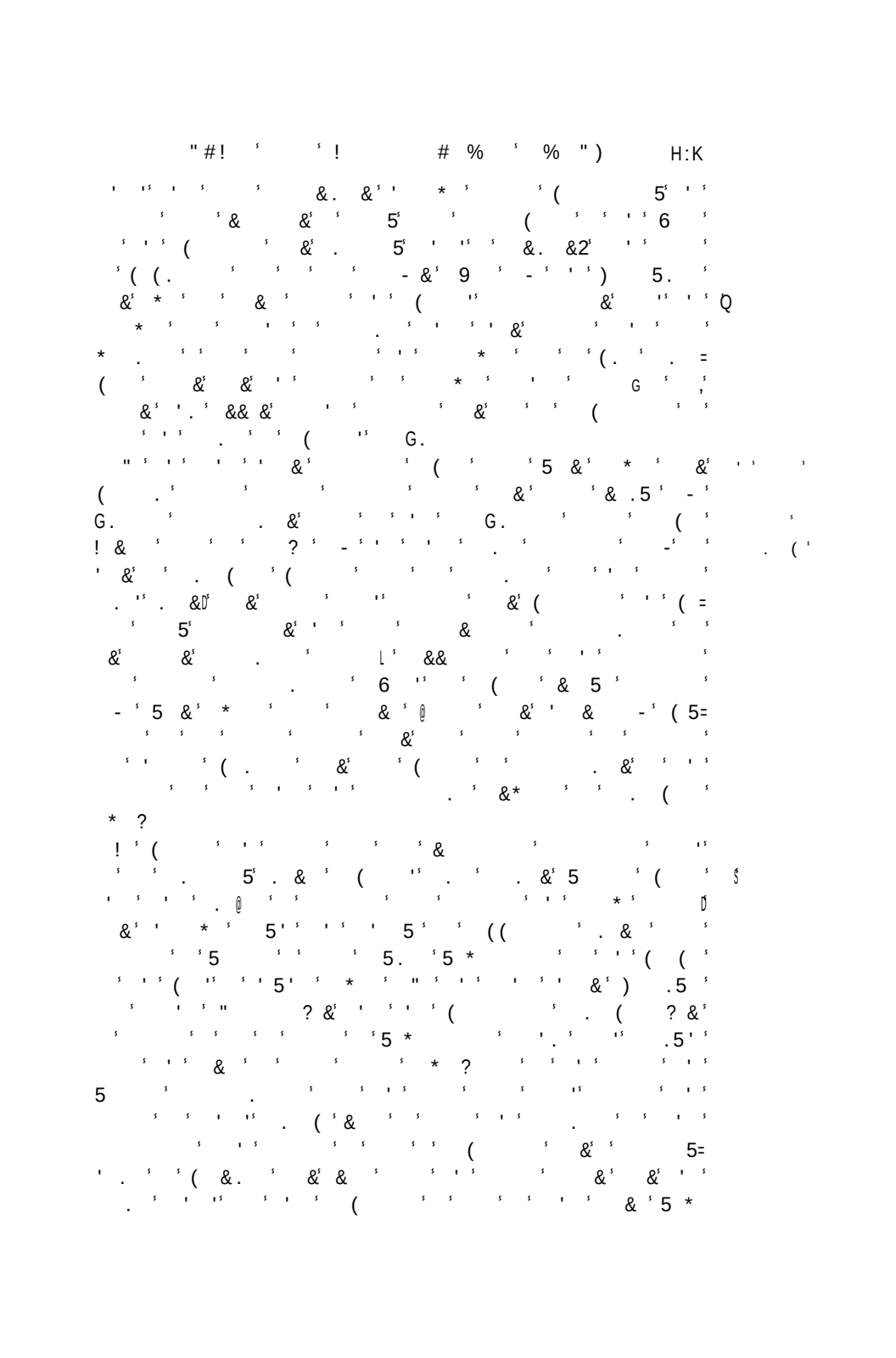

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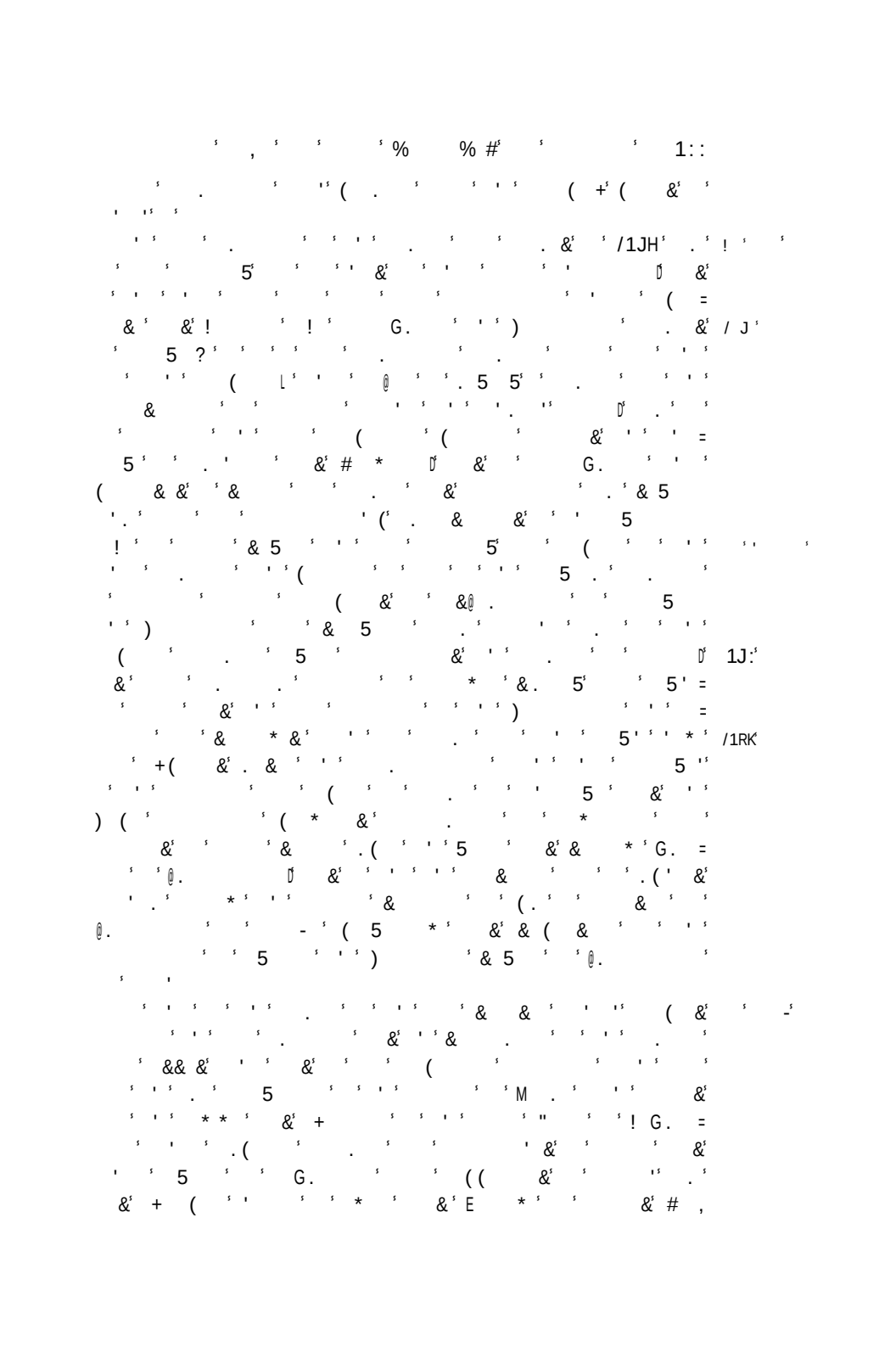

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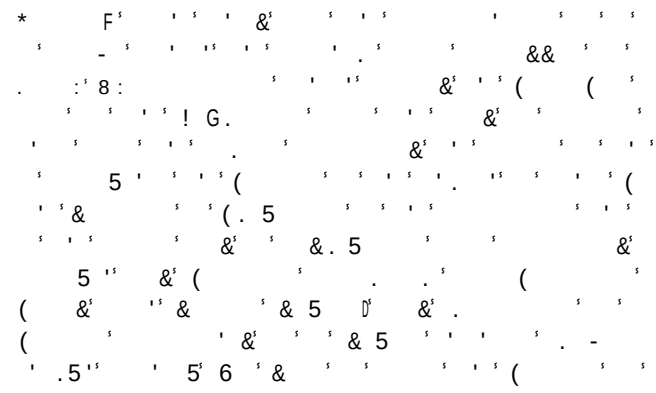

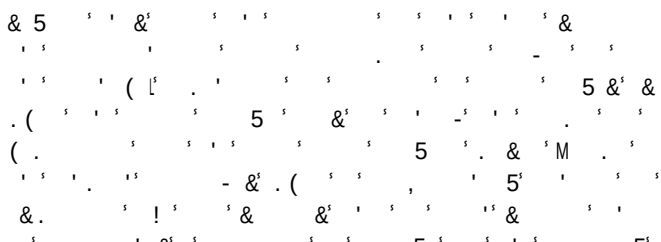

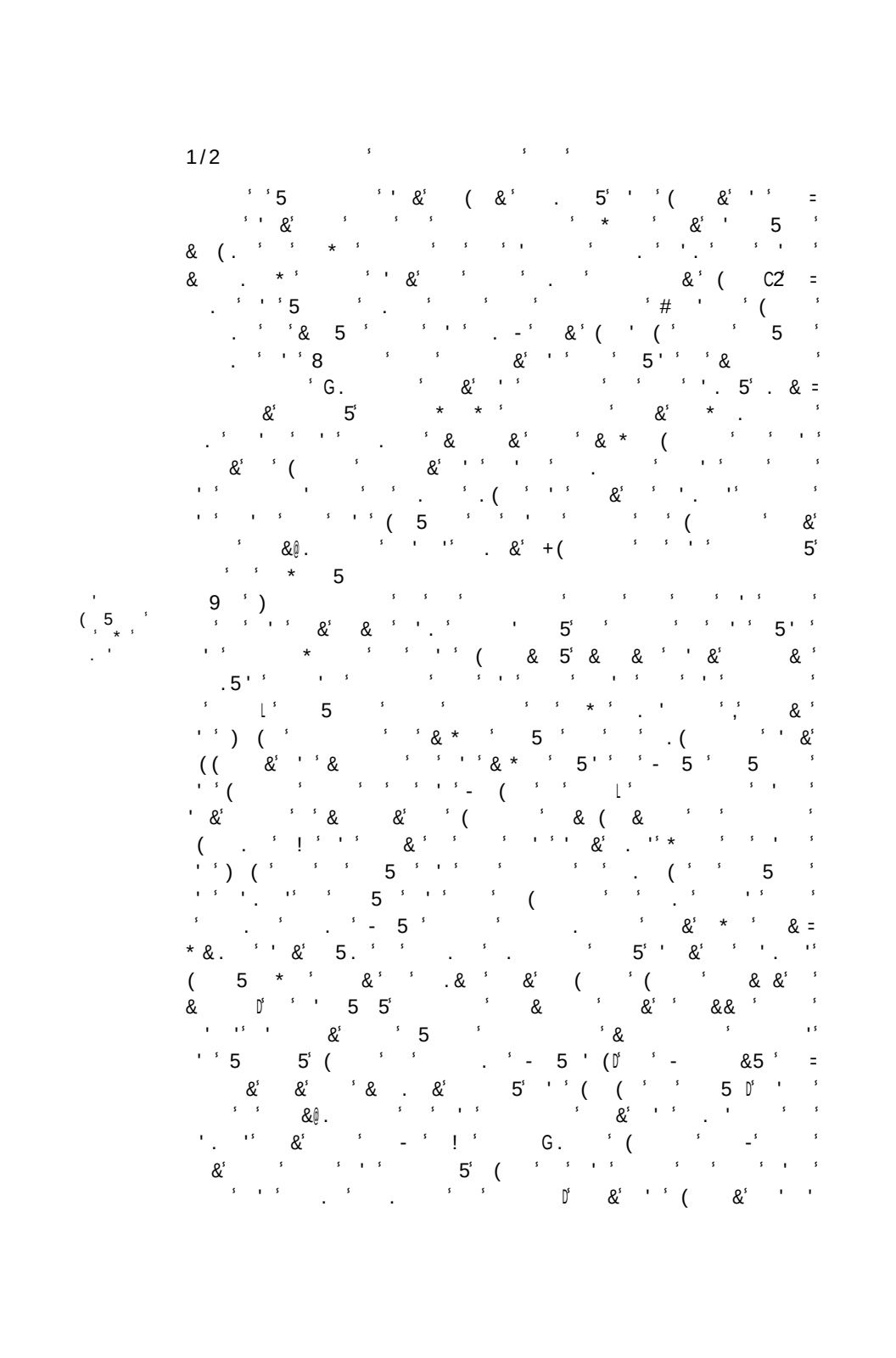

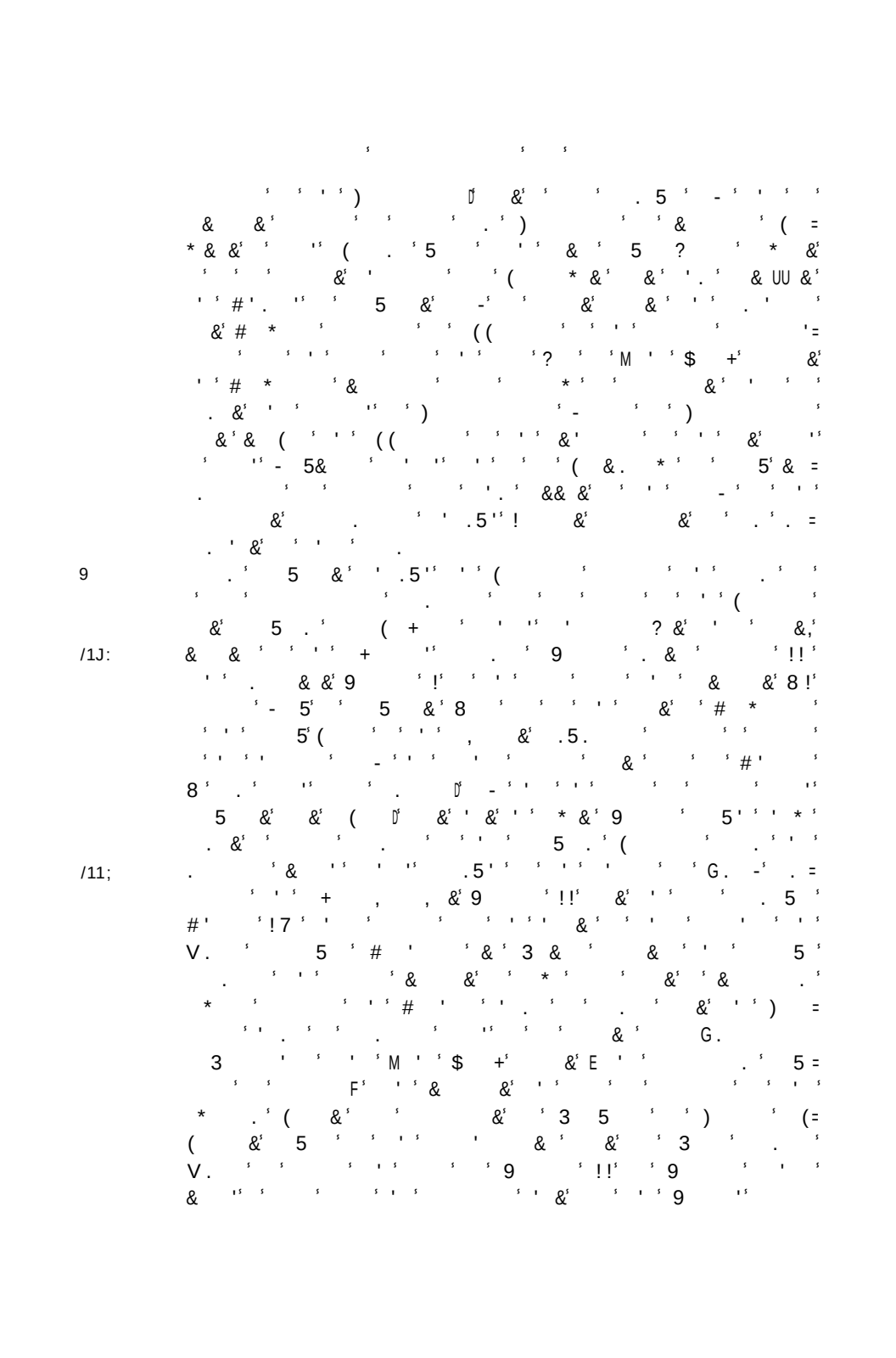

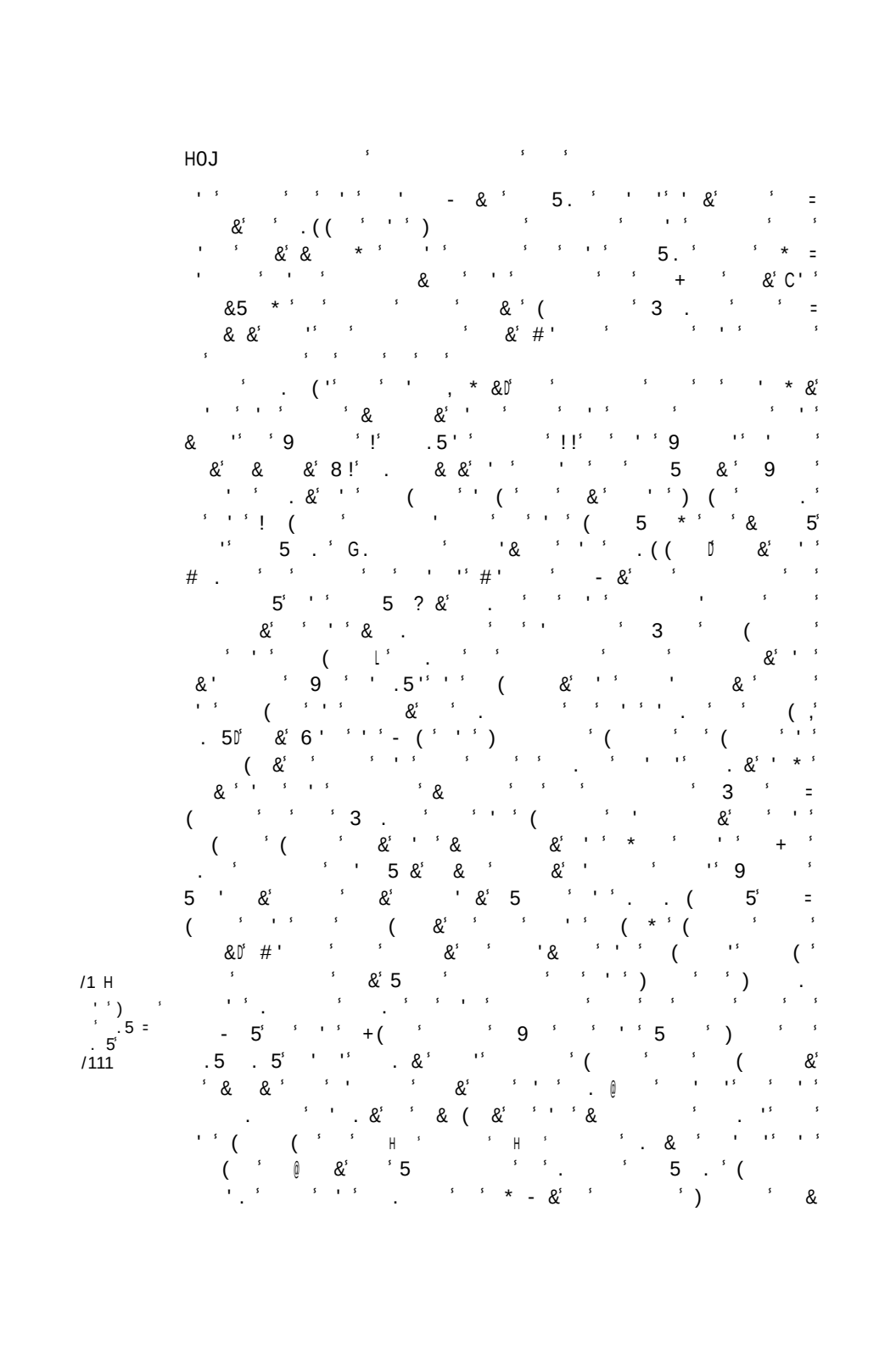

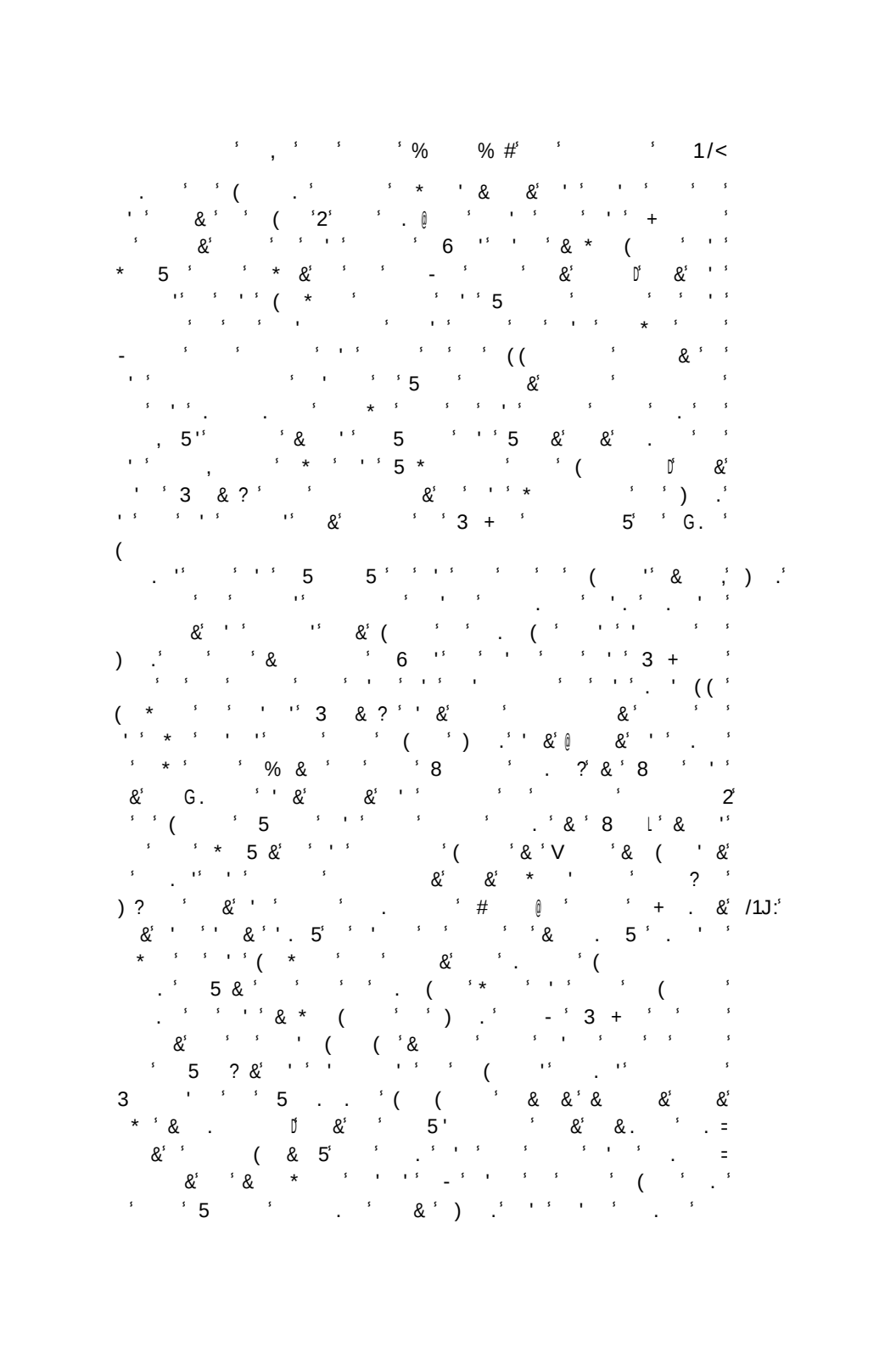

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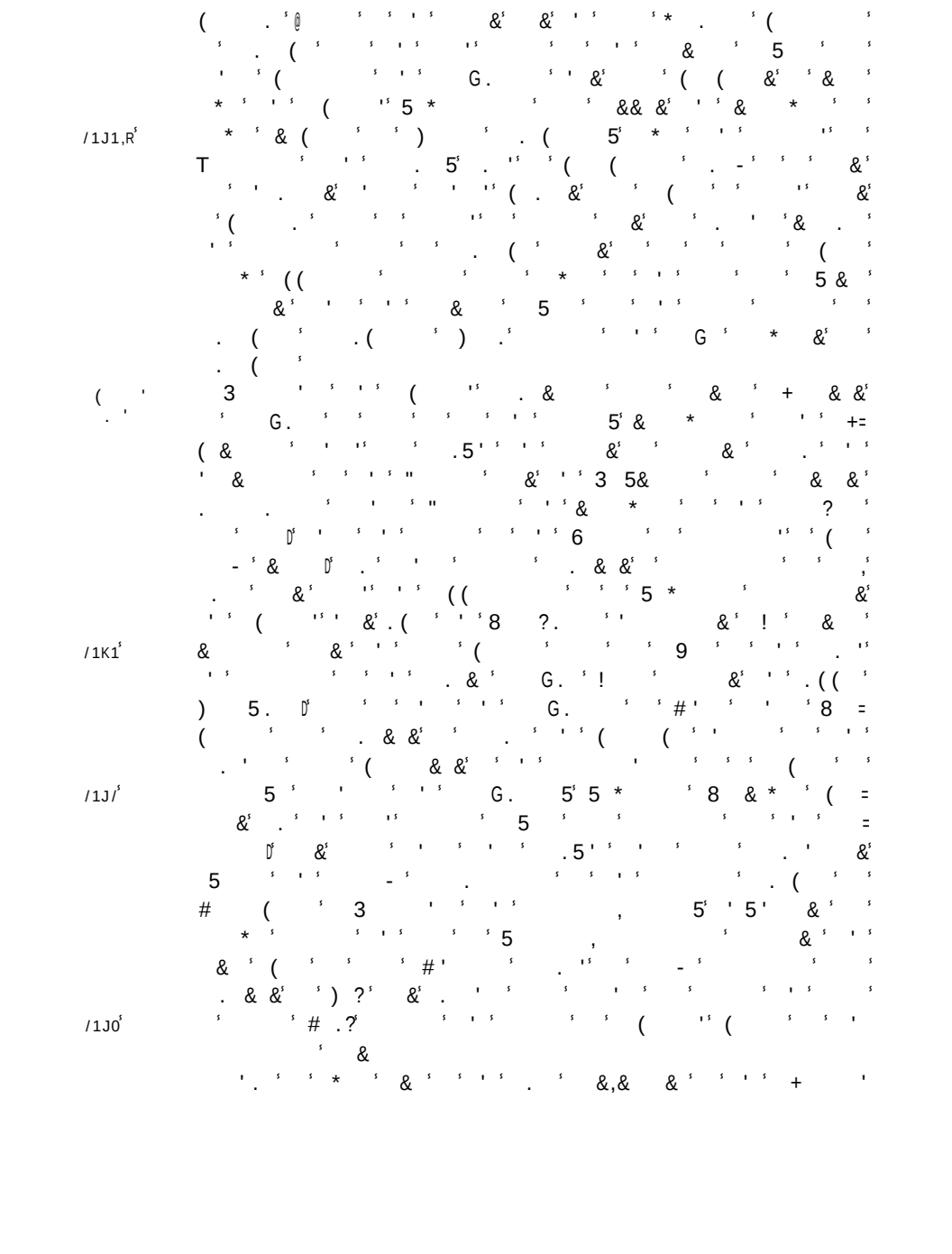

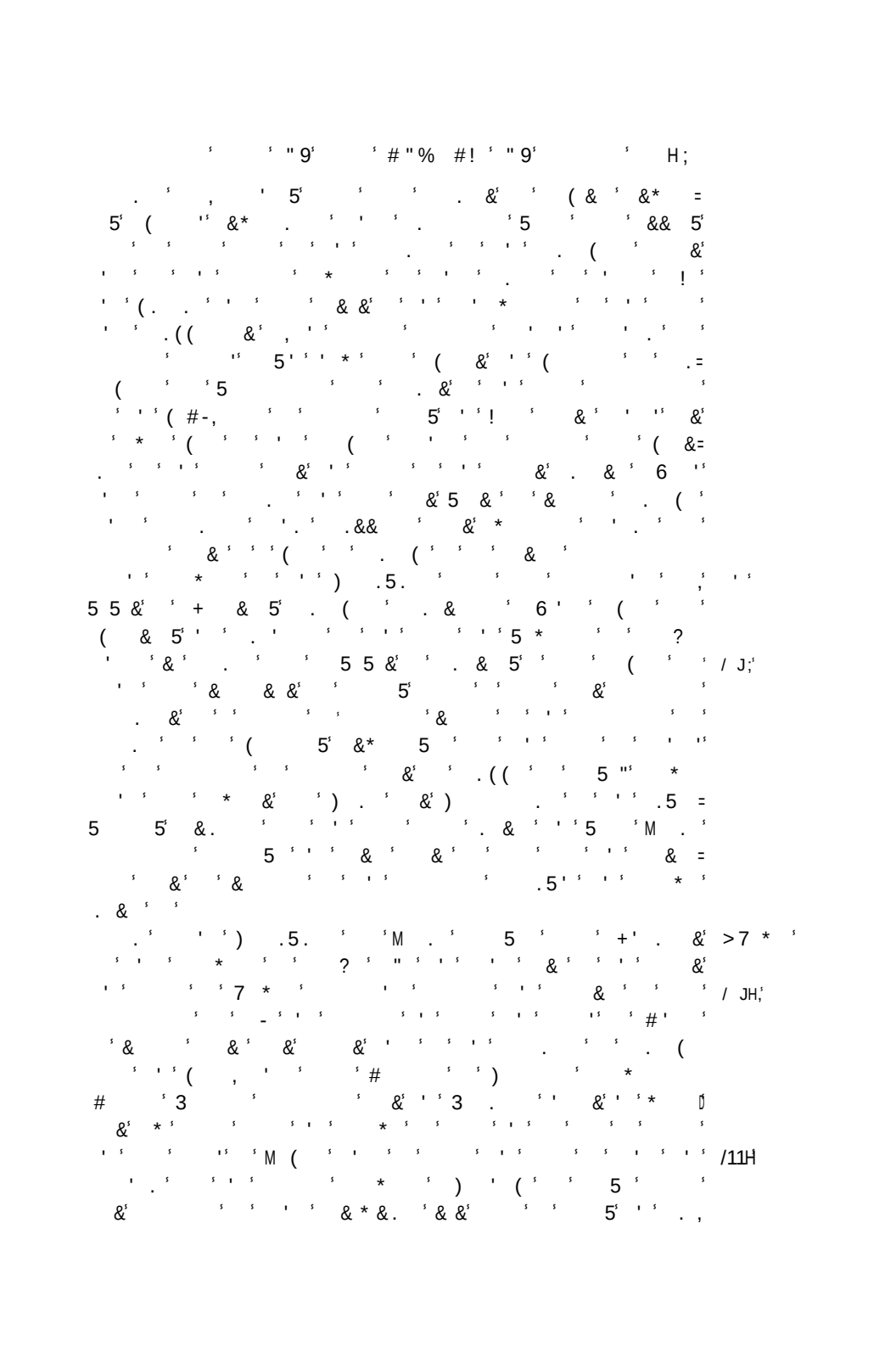

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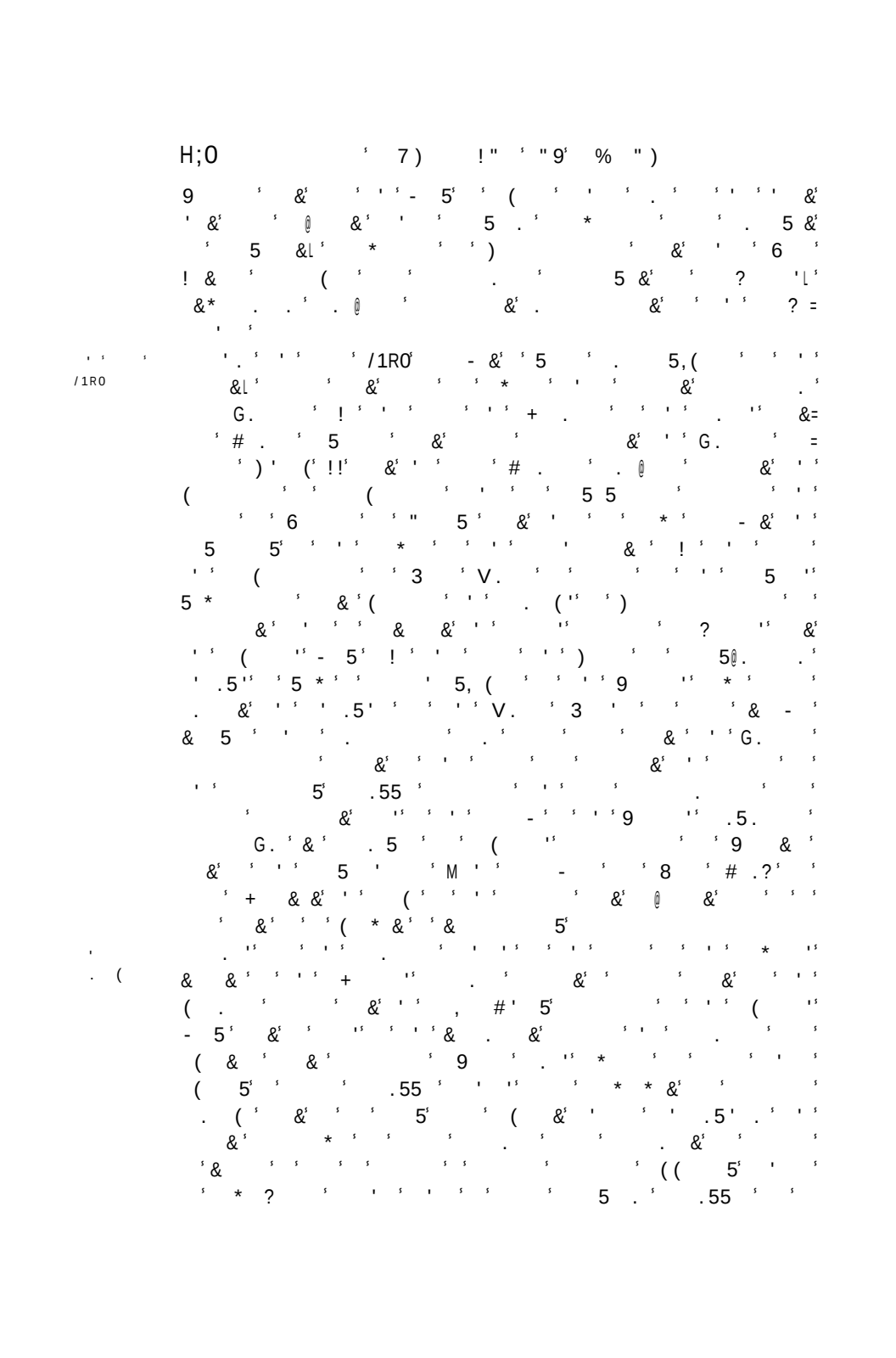

THE BROTHERS COLIGNI.

After a drawing by J. Visscher. Compare the costume with that of Frans van der Borcht, p. 398.

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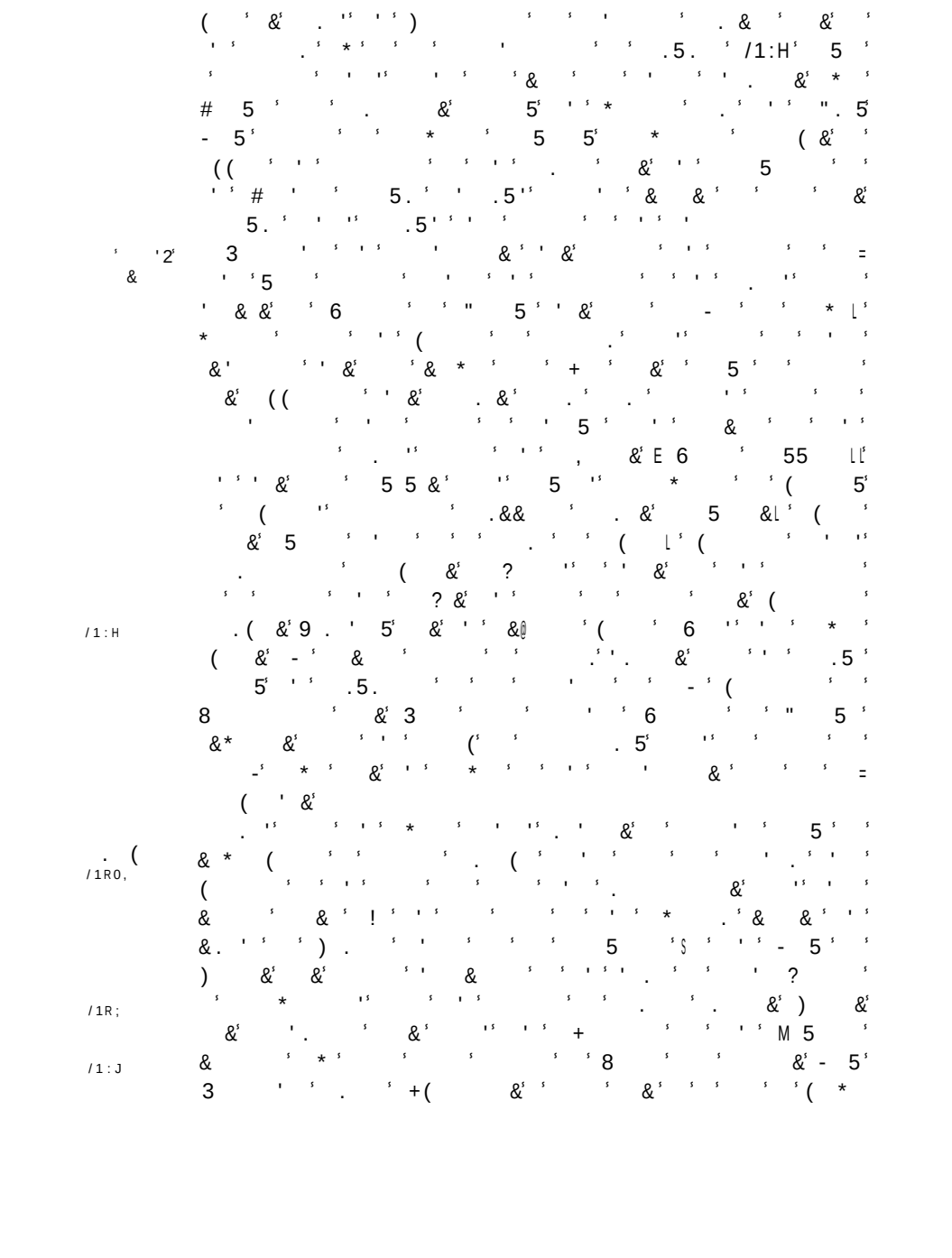

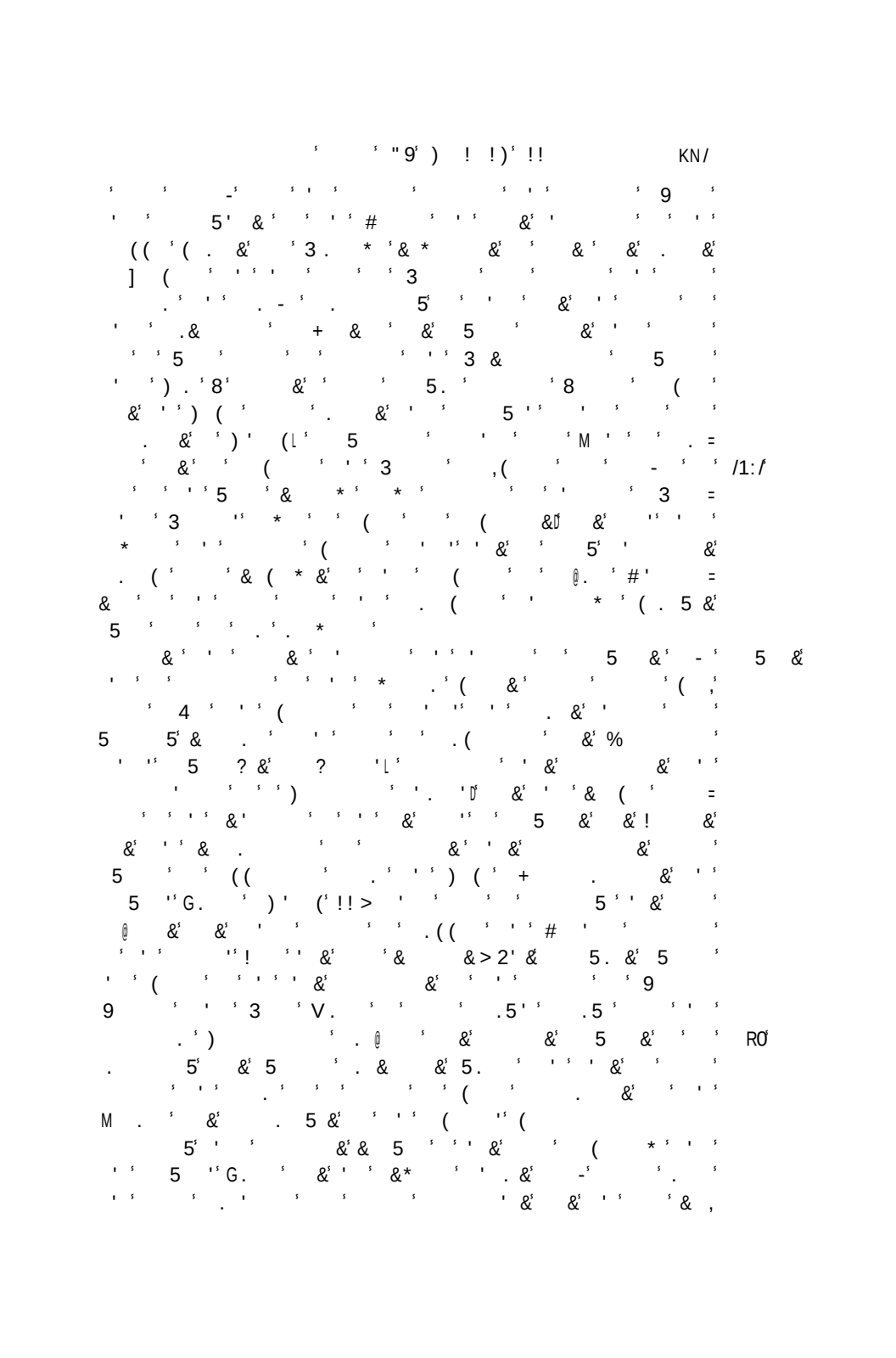

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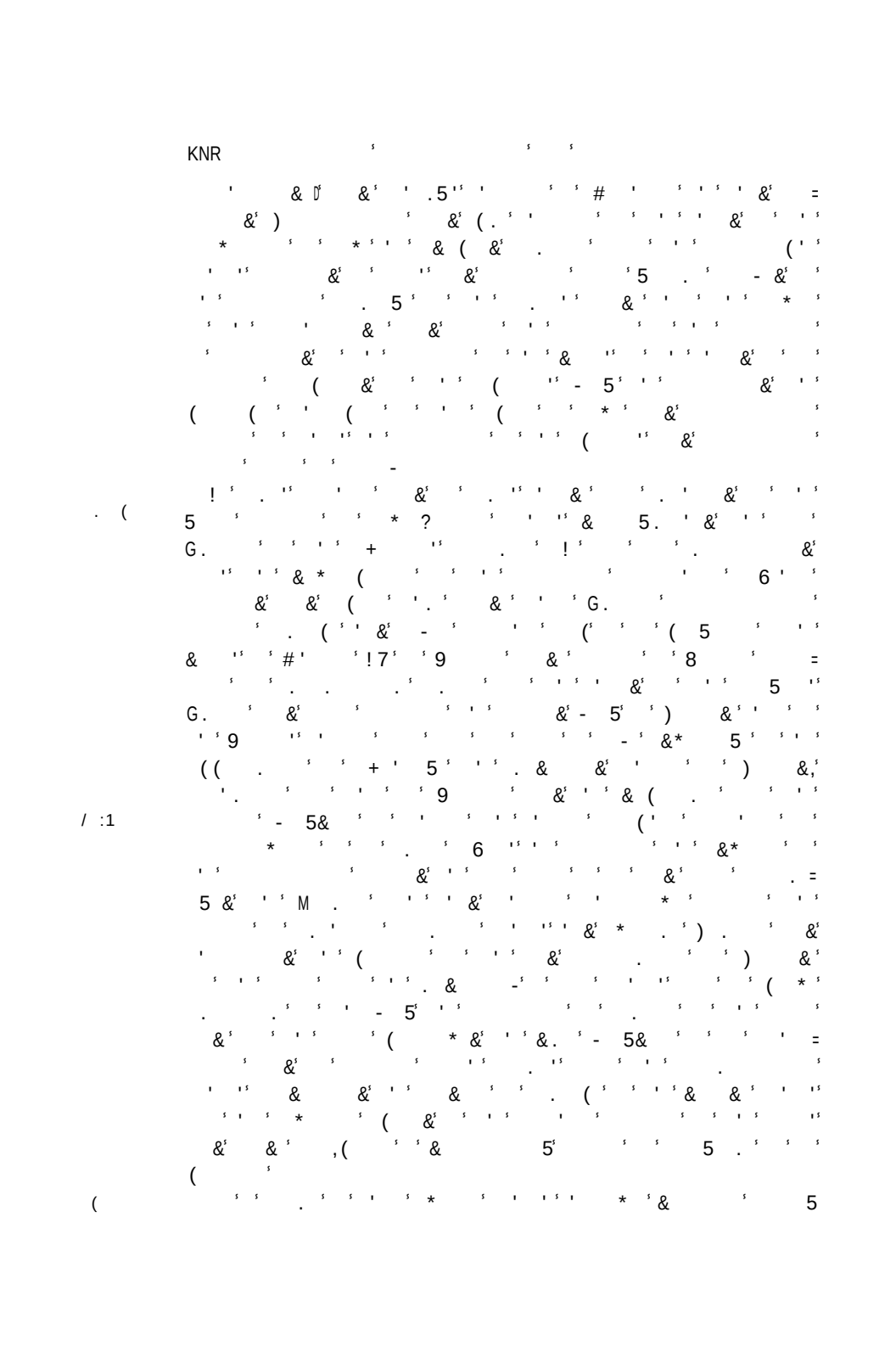

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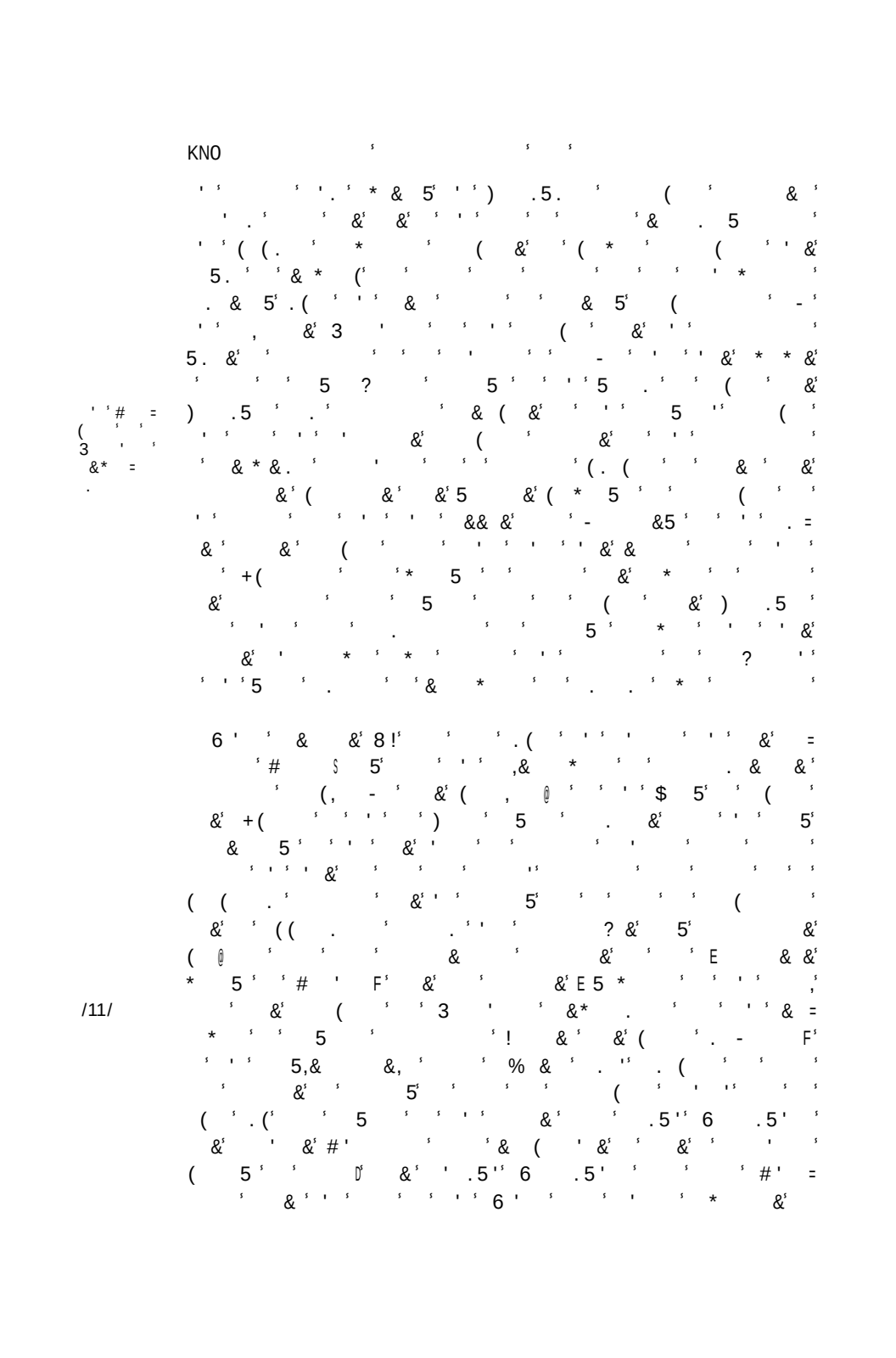

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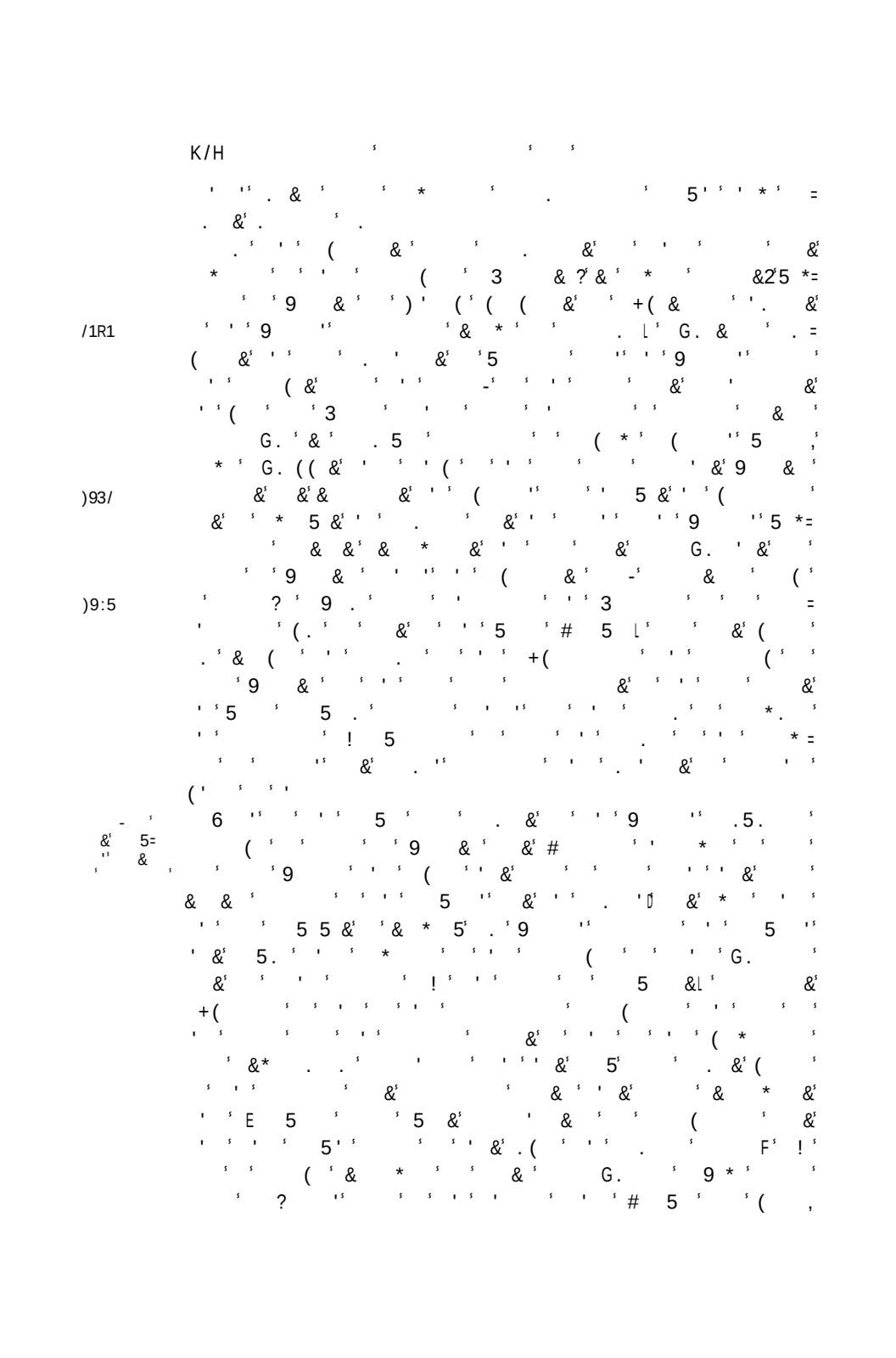

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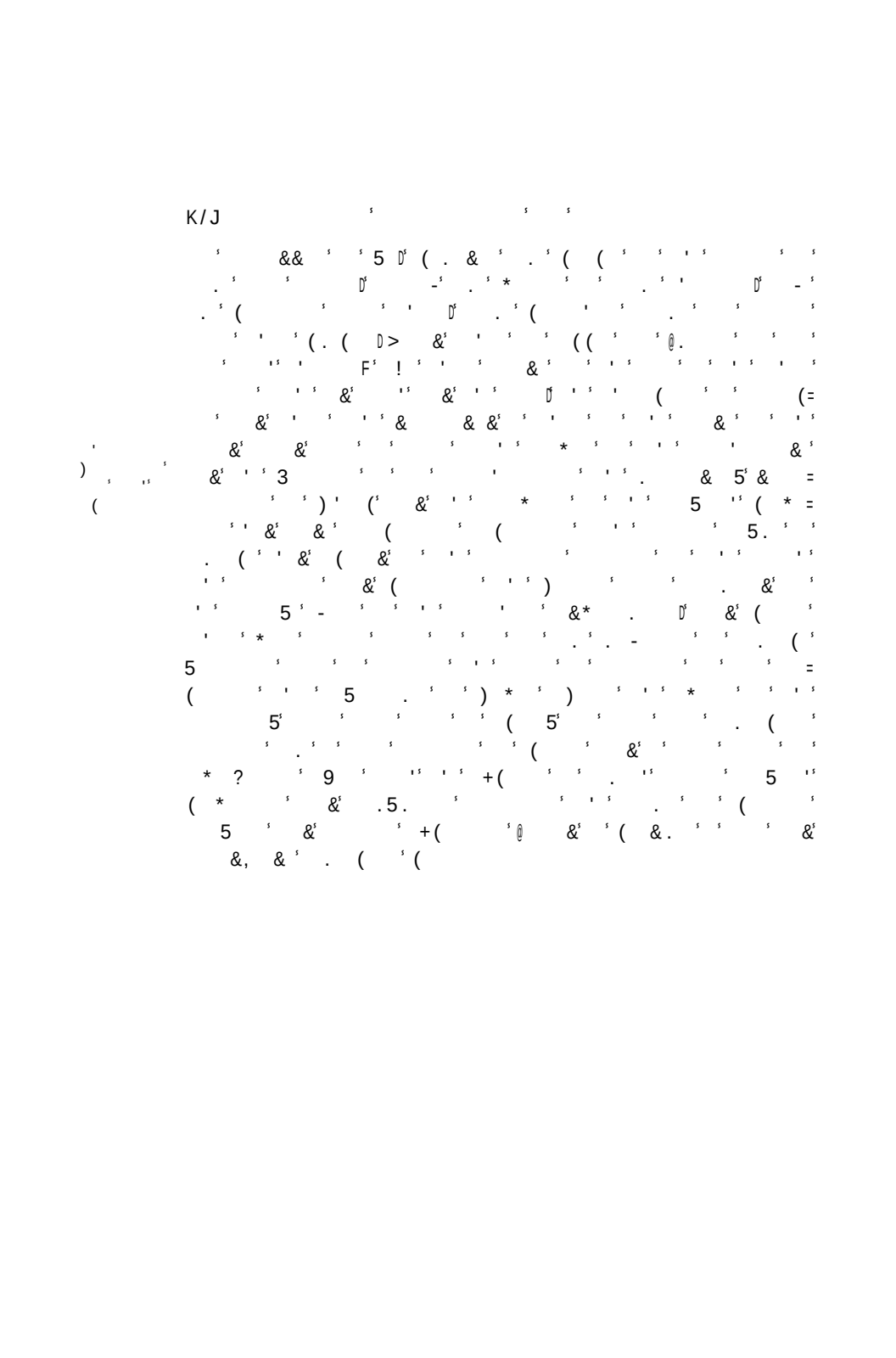

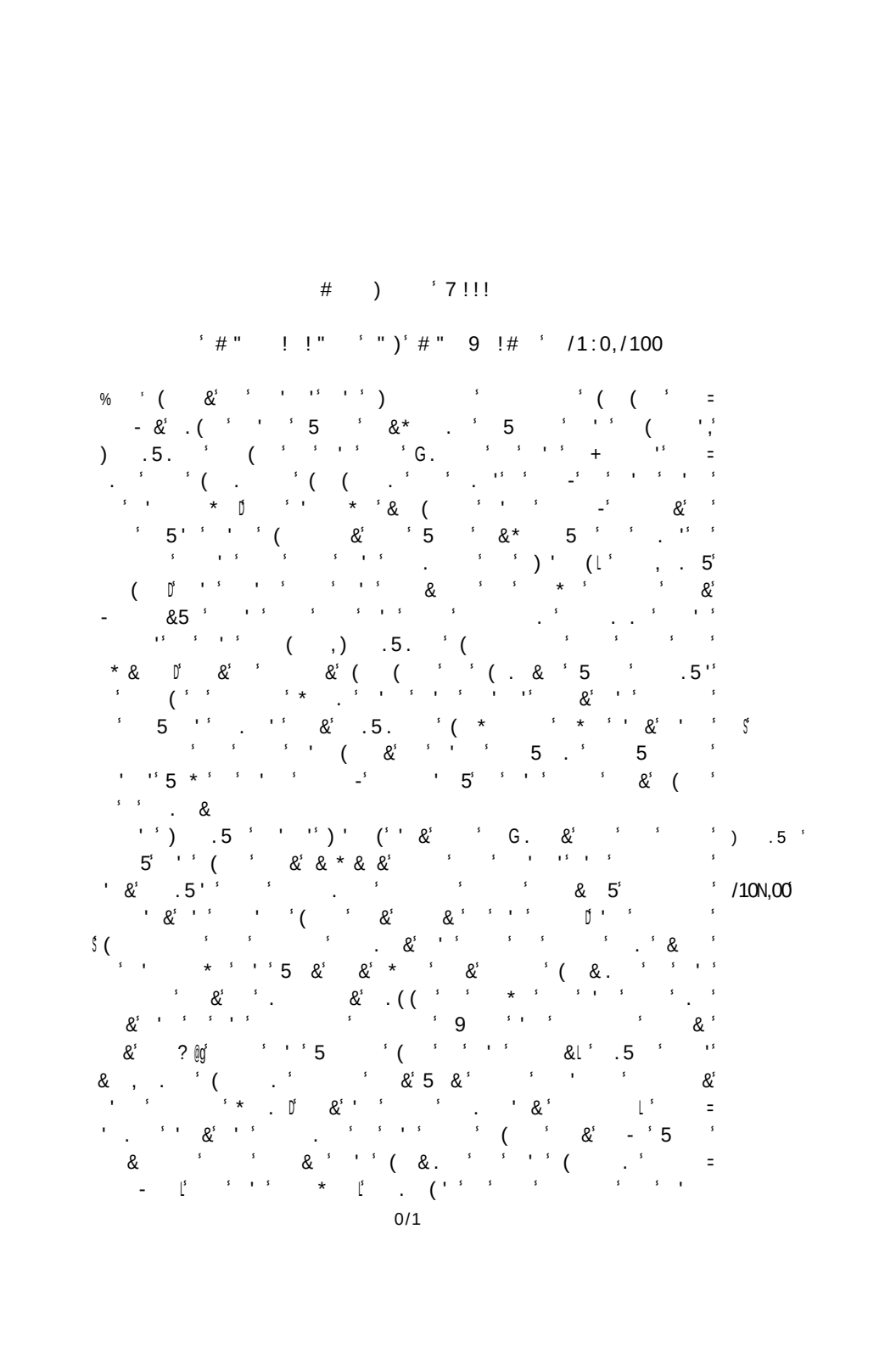

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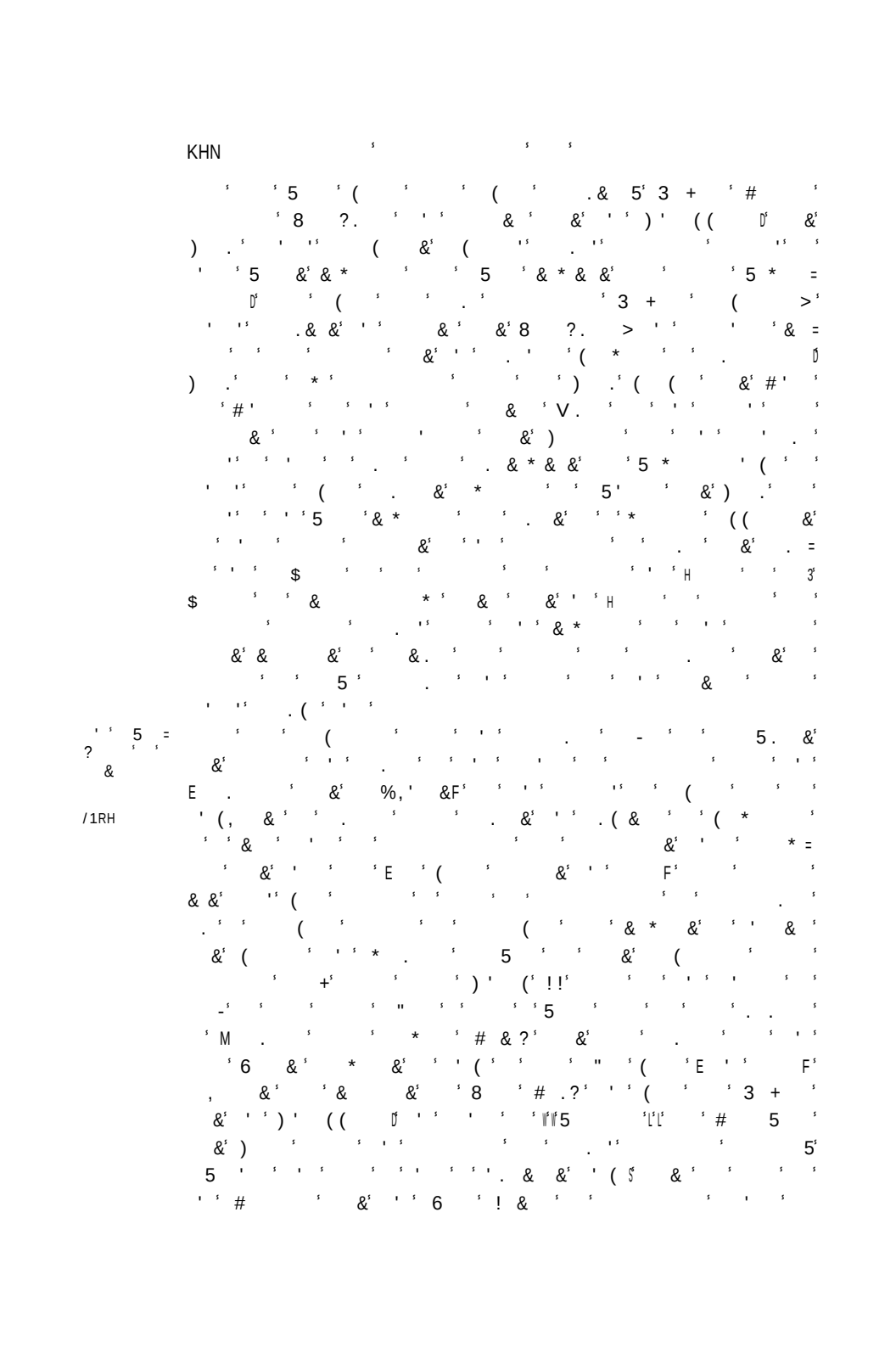

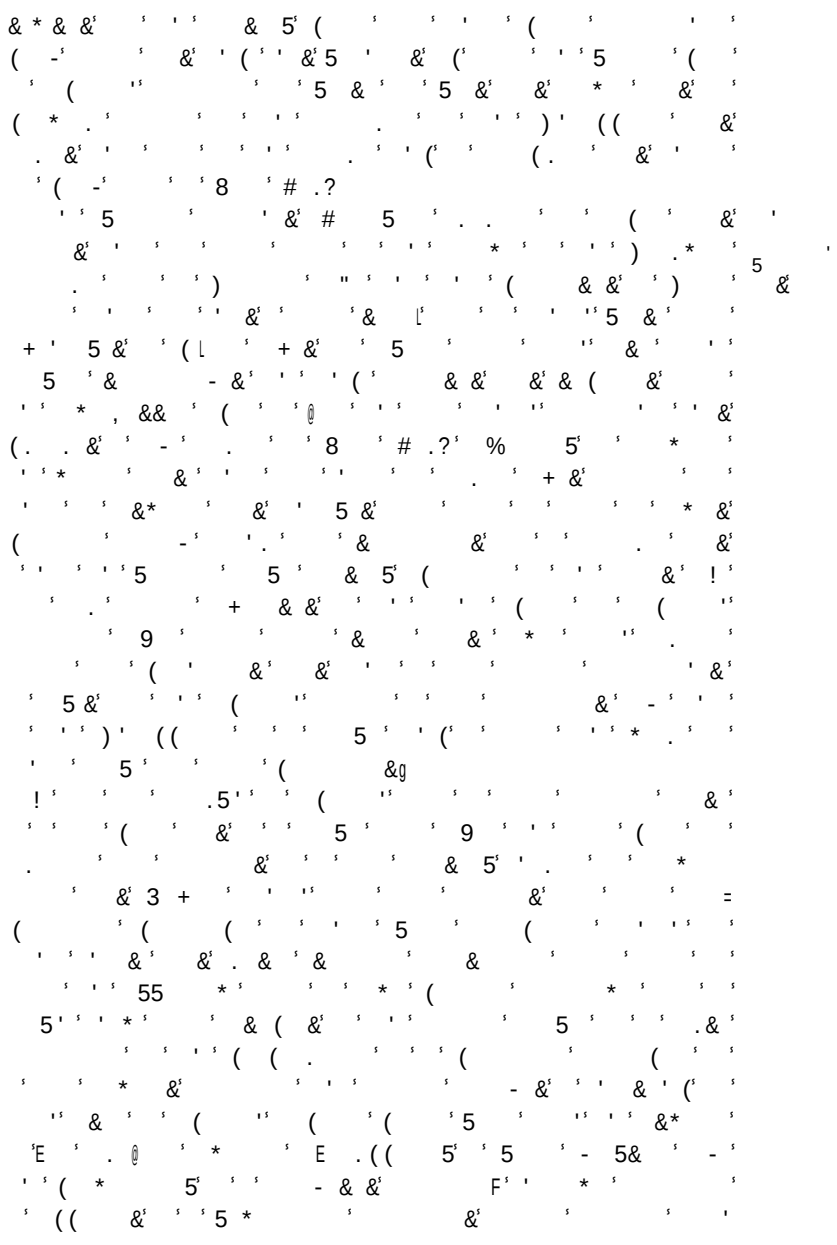

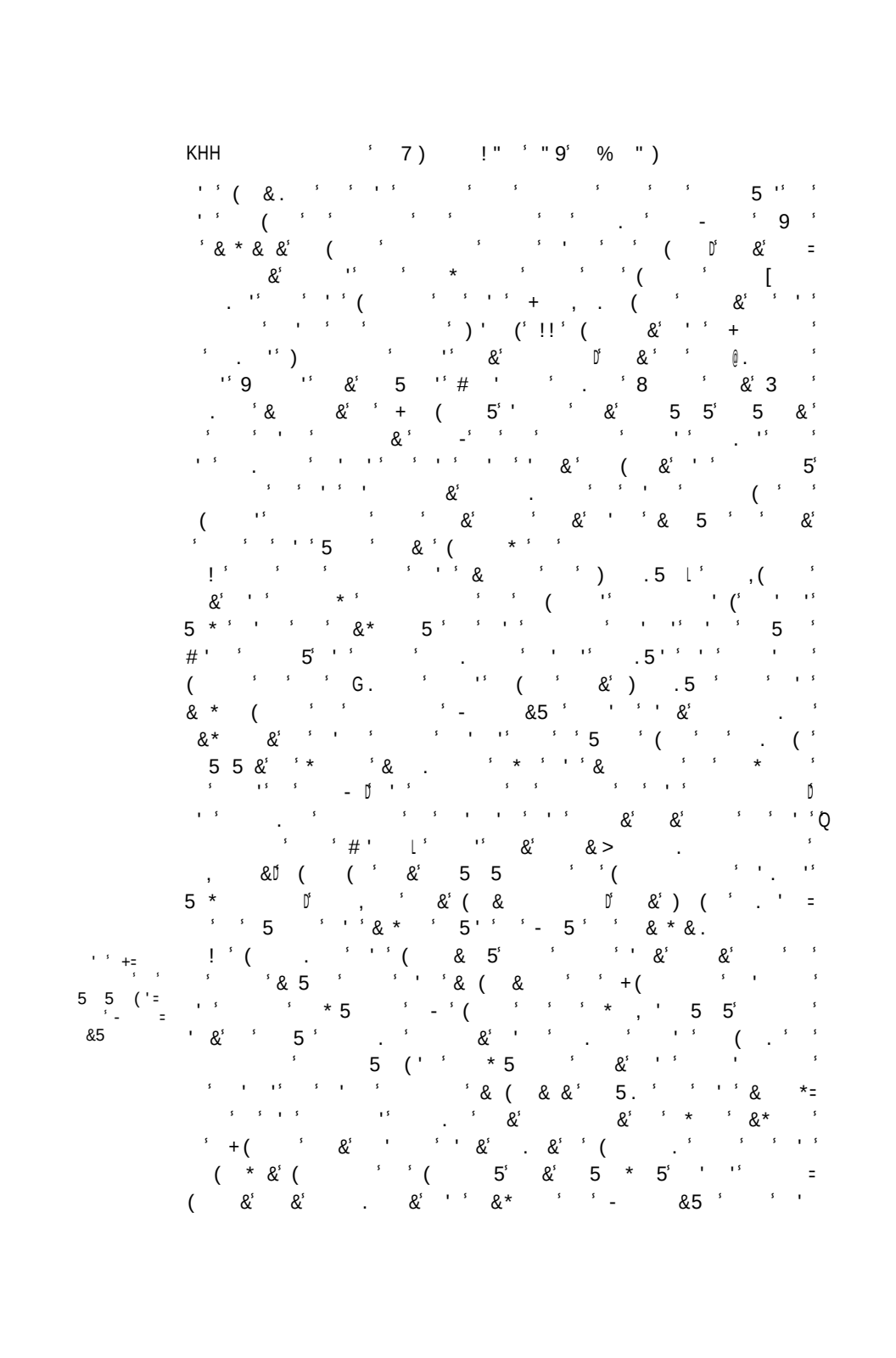

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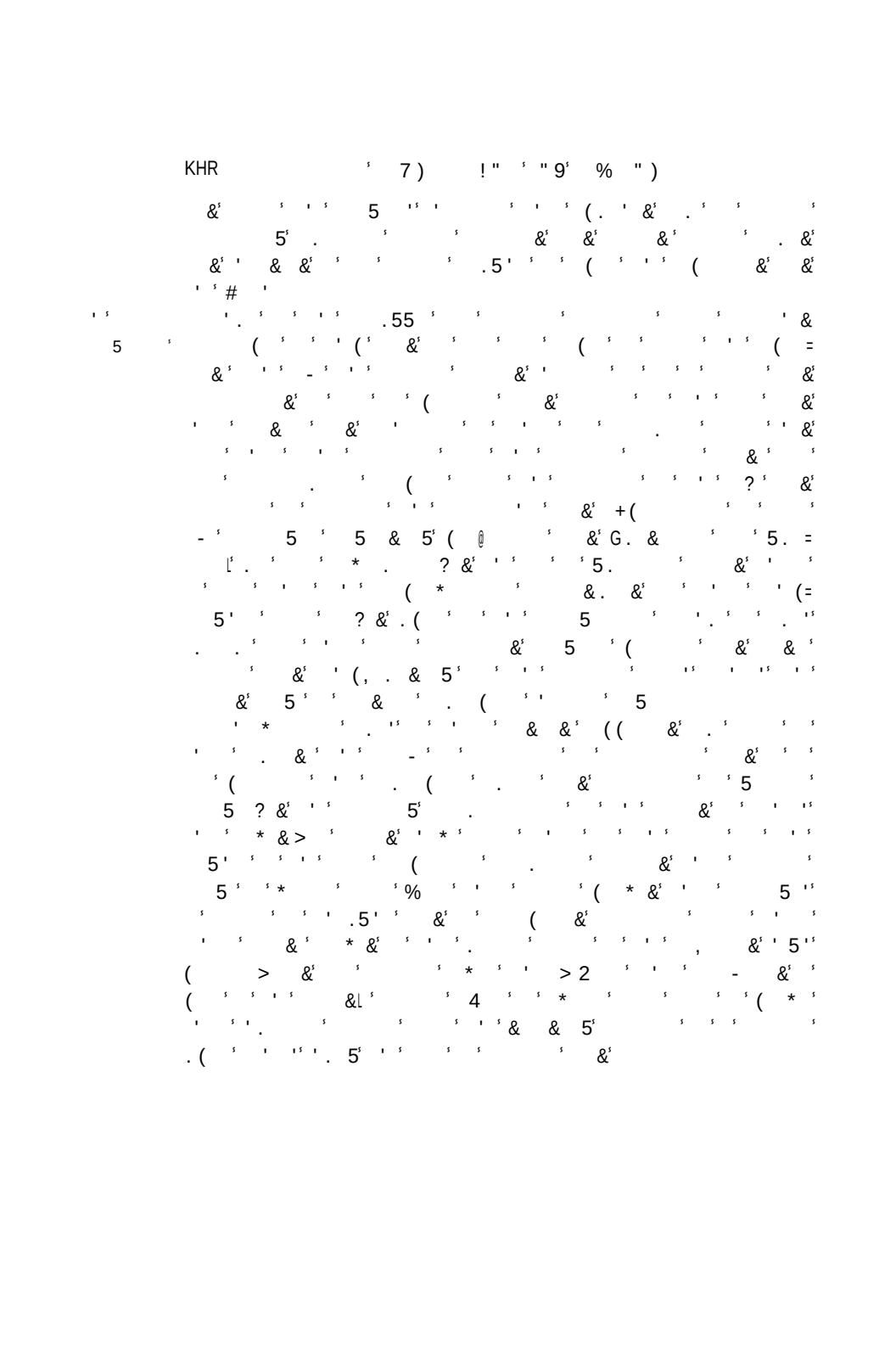

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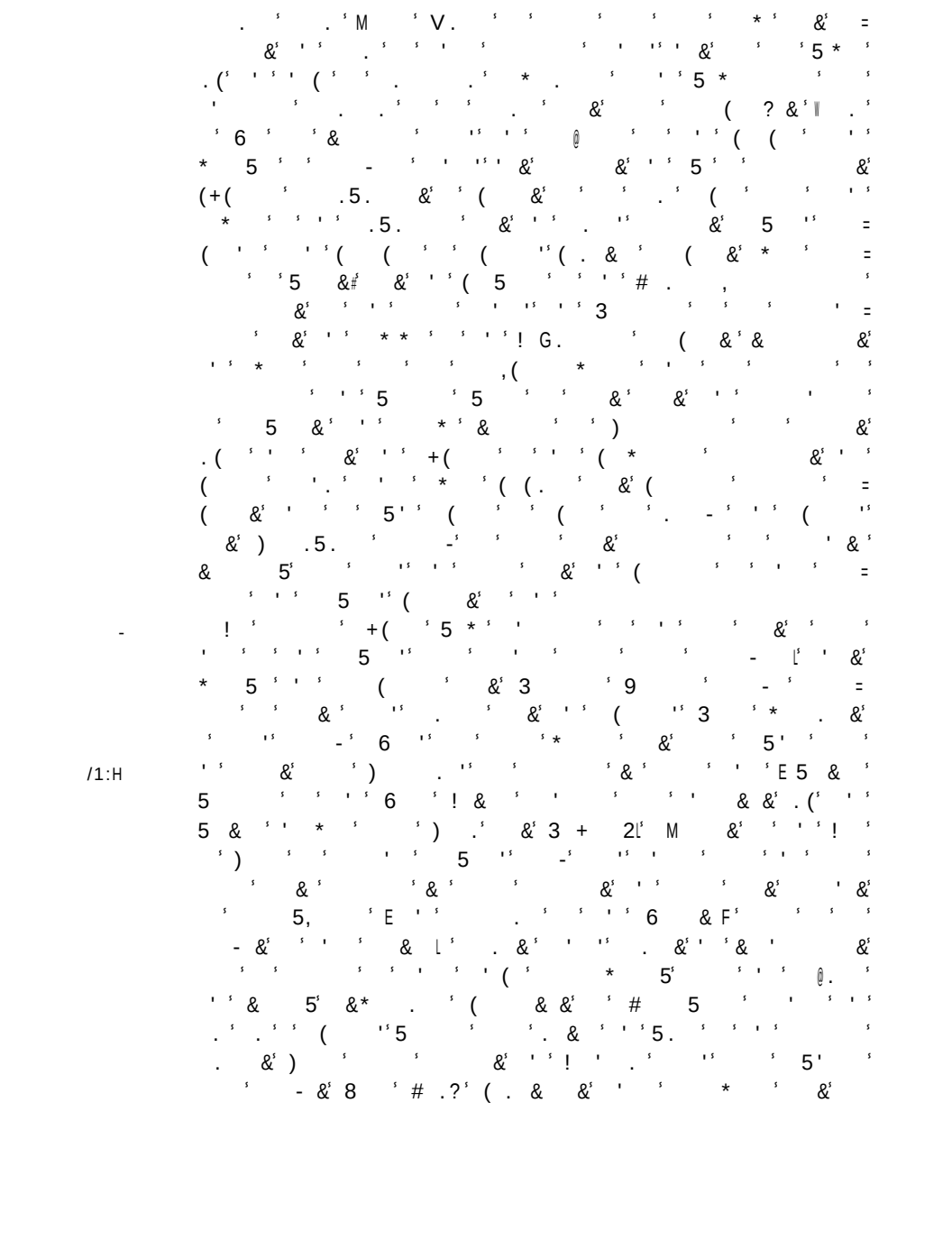
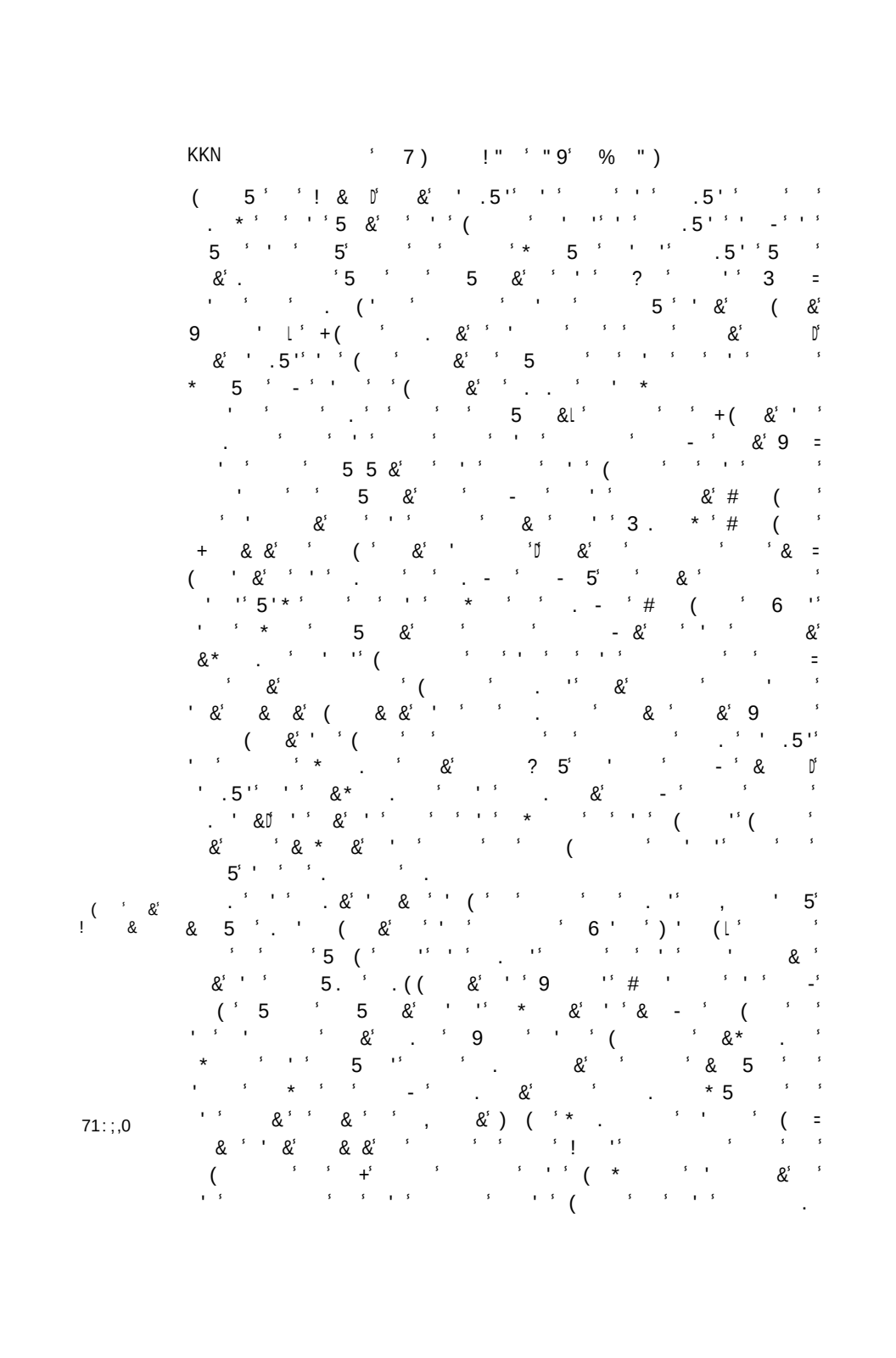
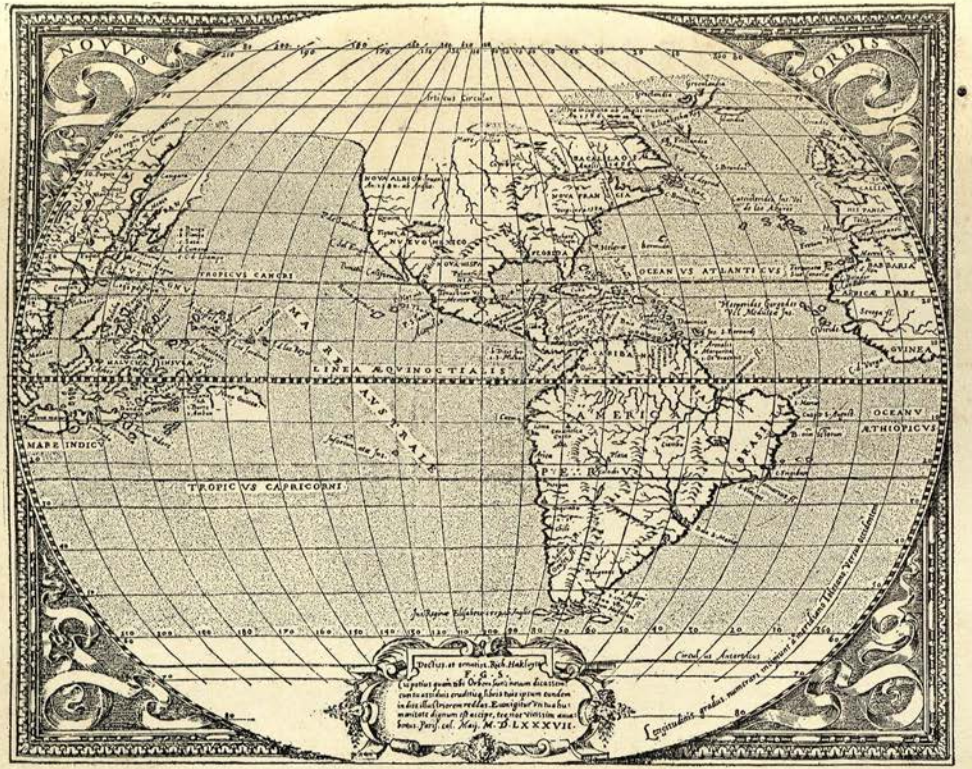
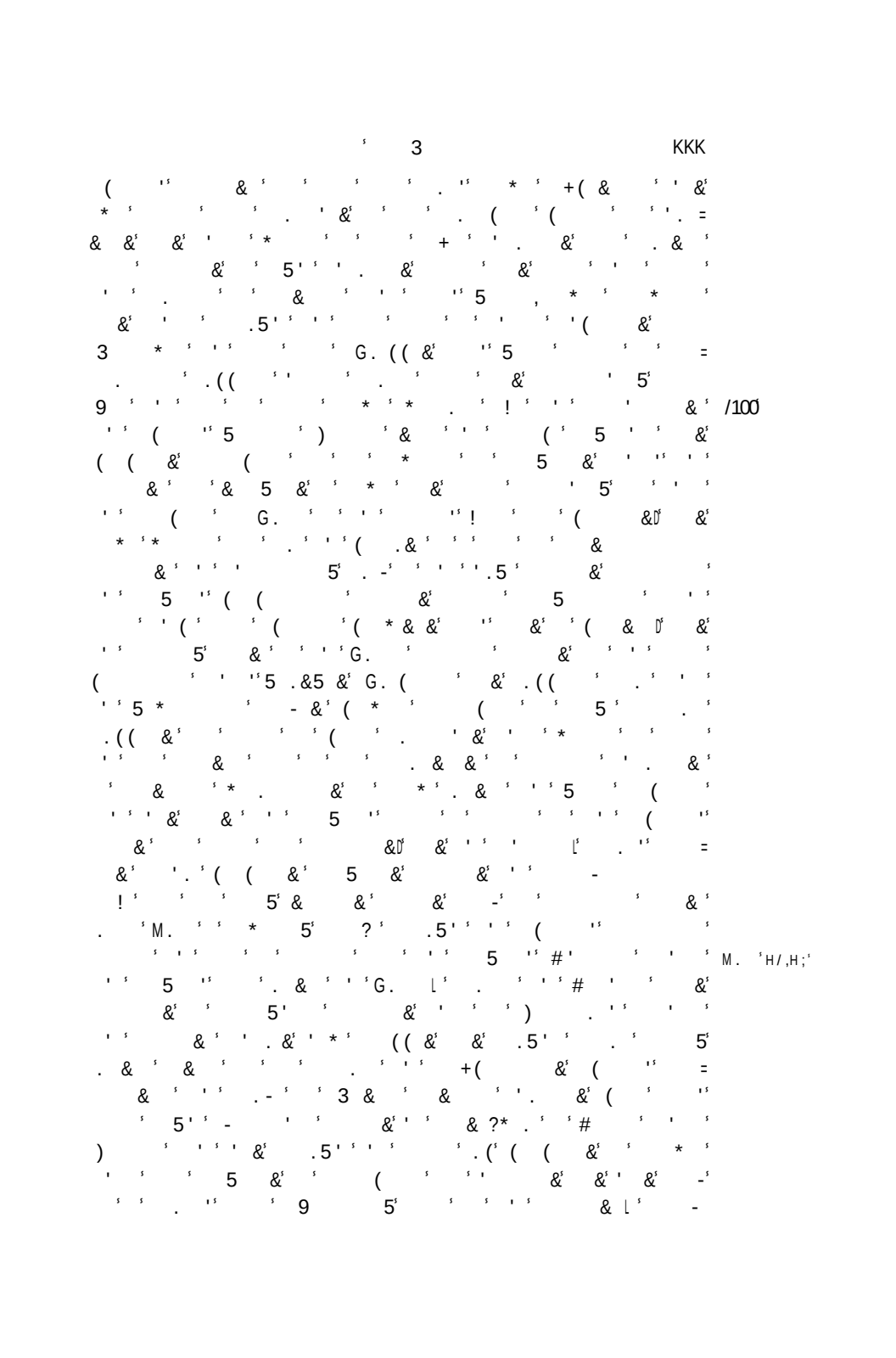






THE NEW WORLD IN 1587.

This map, dedicated to Richard Hakluyt, represents the English knowledge of the American continents and of the Atlantic and Pacific after Drake's voyage. It will be noted that there is no hint of the existence of Australia. Compare with the Waldseemüller map, I. 150; and the Cook map, II. 360.



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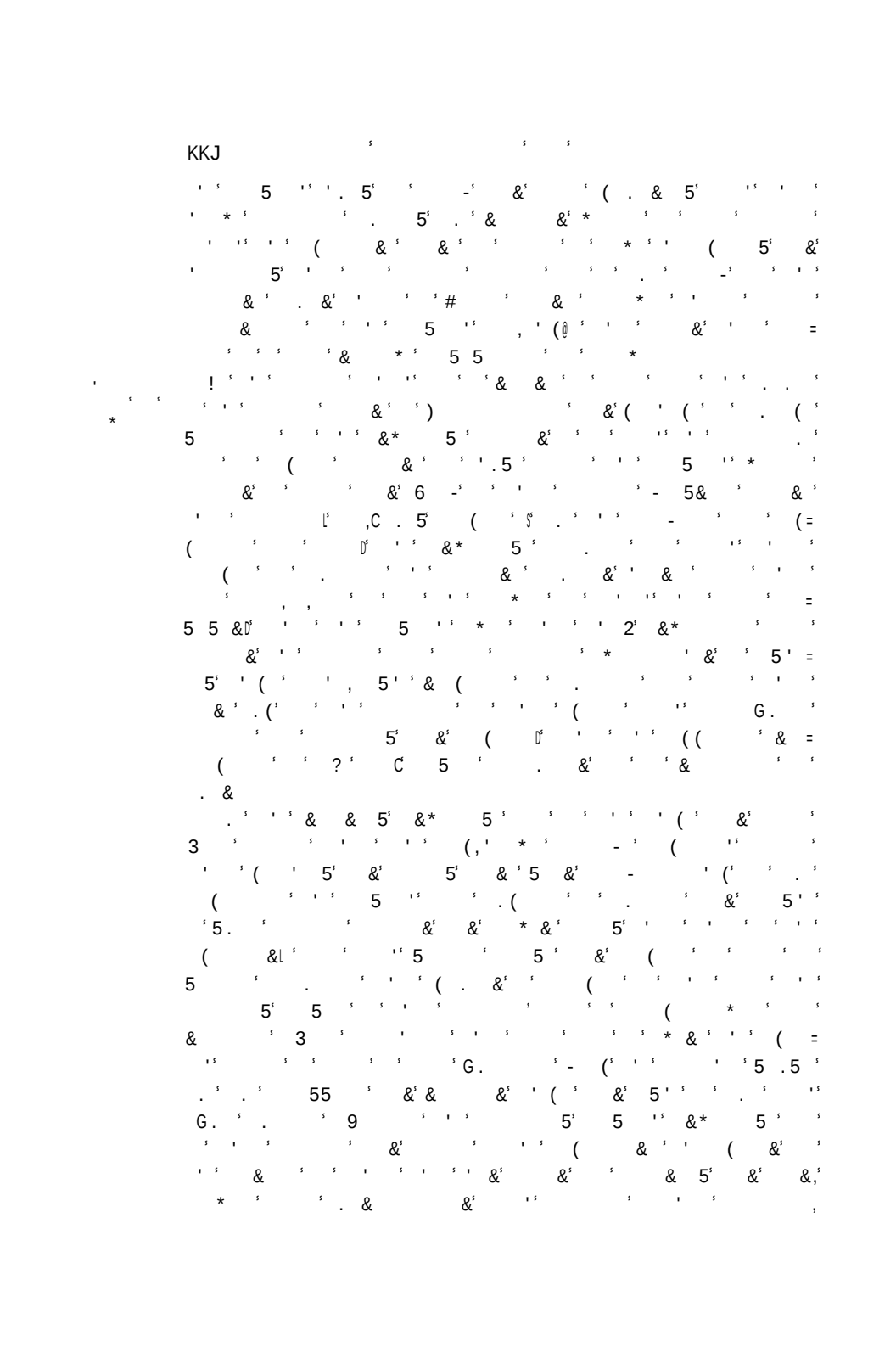
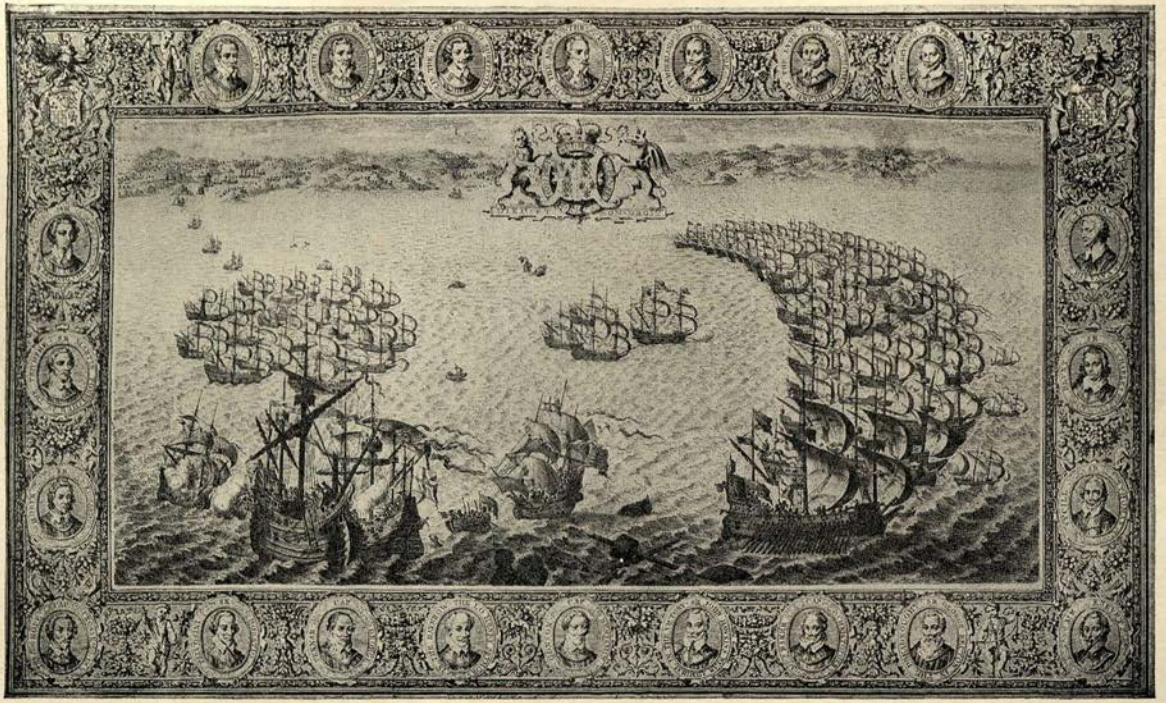
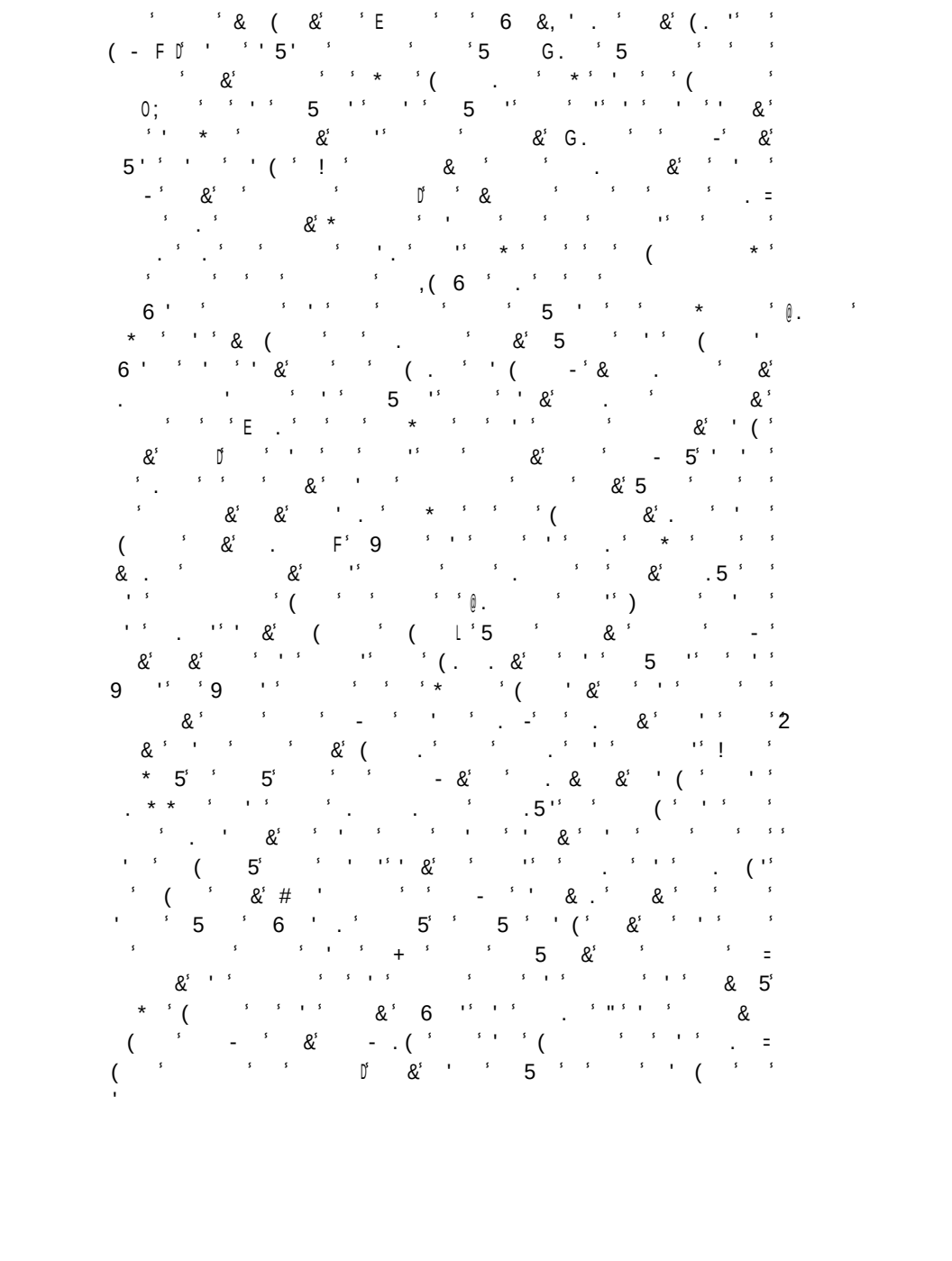
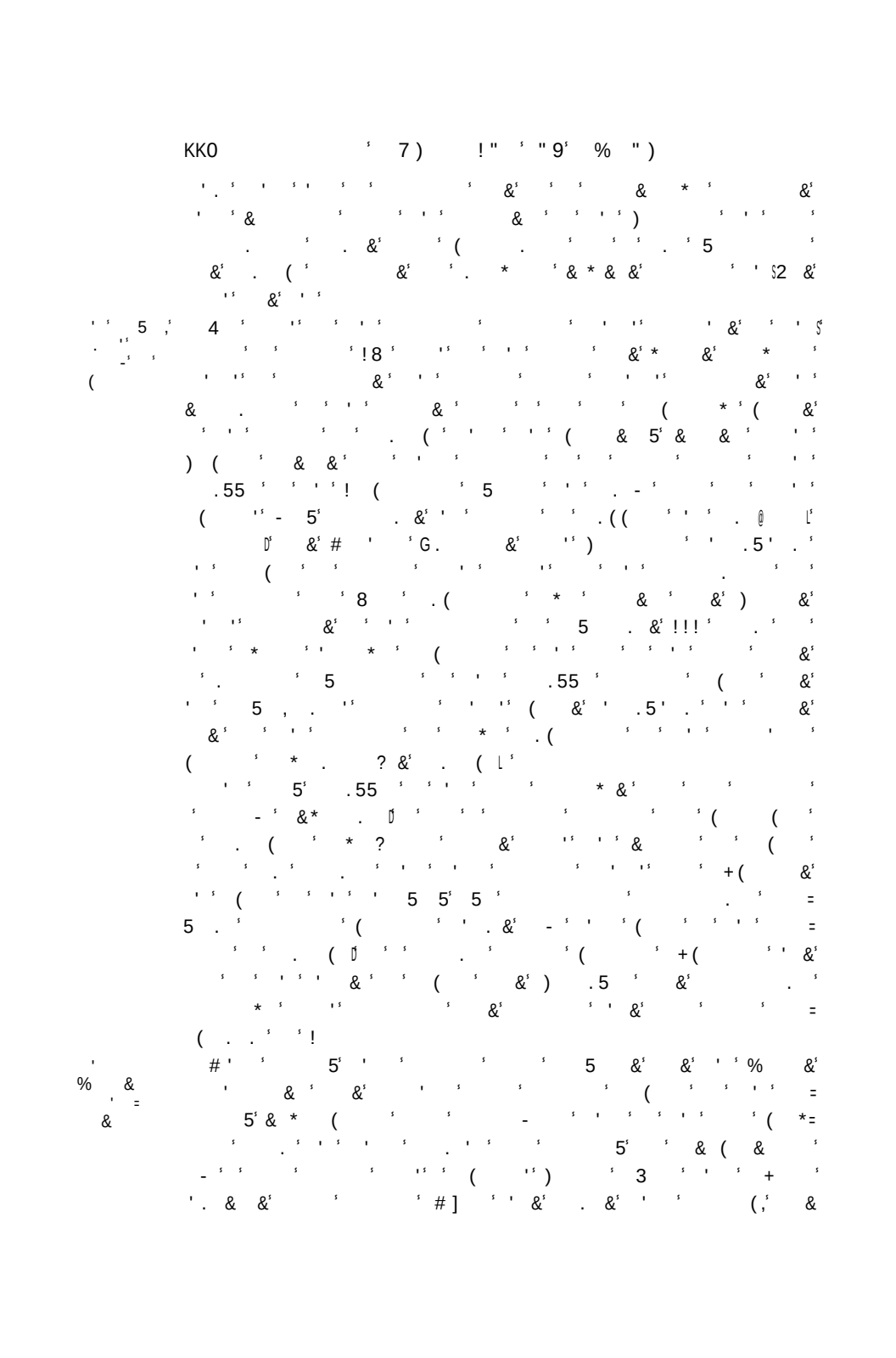




THE SPANISH ARMADA.

One of a series of ten engravings of the House of Lords' tapestry (now destroyed) commemorating the English victory. The plates were made by John Pyne in the early 18th century. This one represents especially well the contrast between the two fleets and the types of vessel. In the left foreground Drake's ship is cutting out a Spanish man-of-war. The galley, and the English supply ships are noteworthy.





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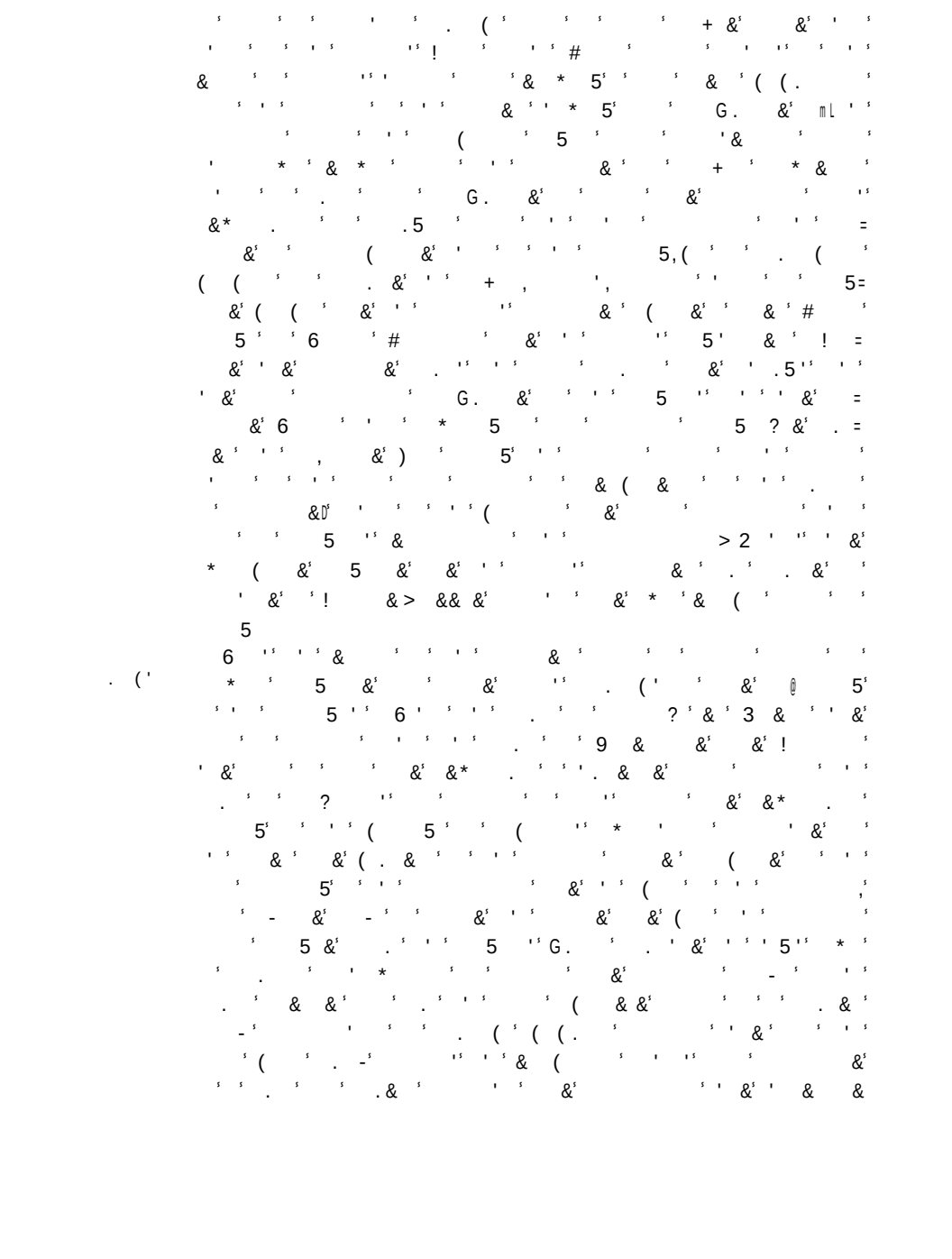

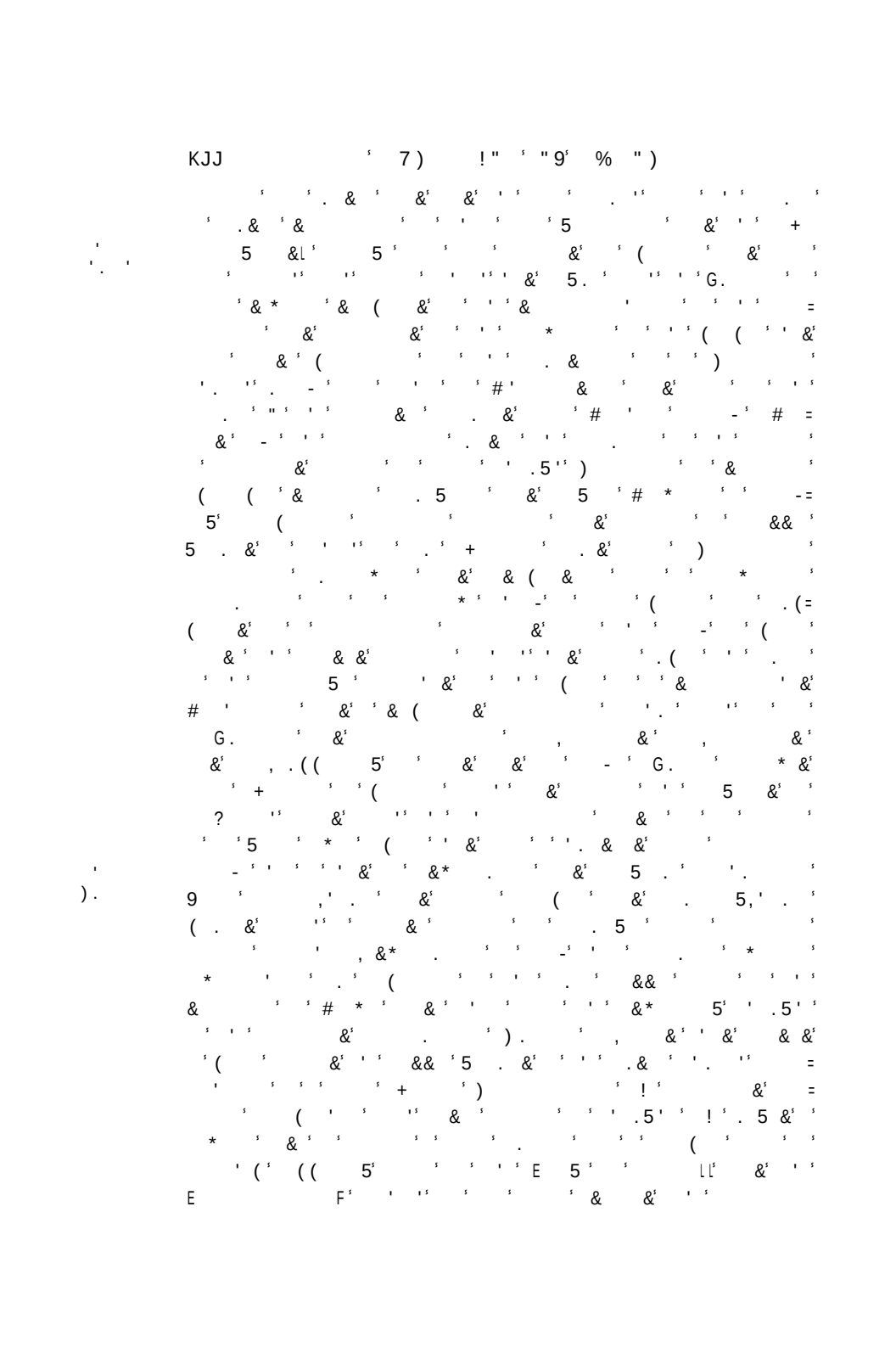

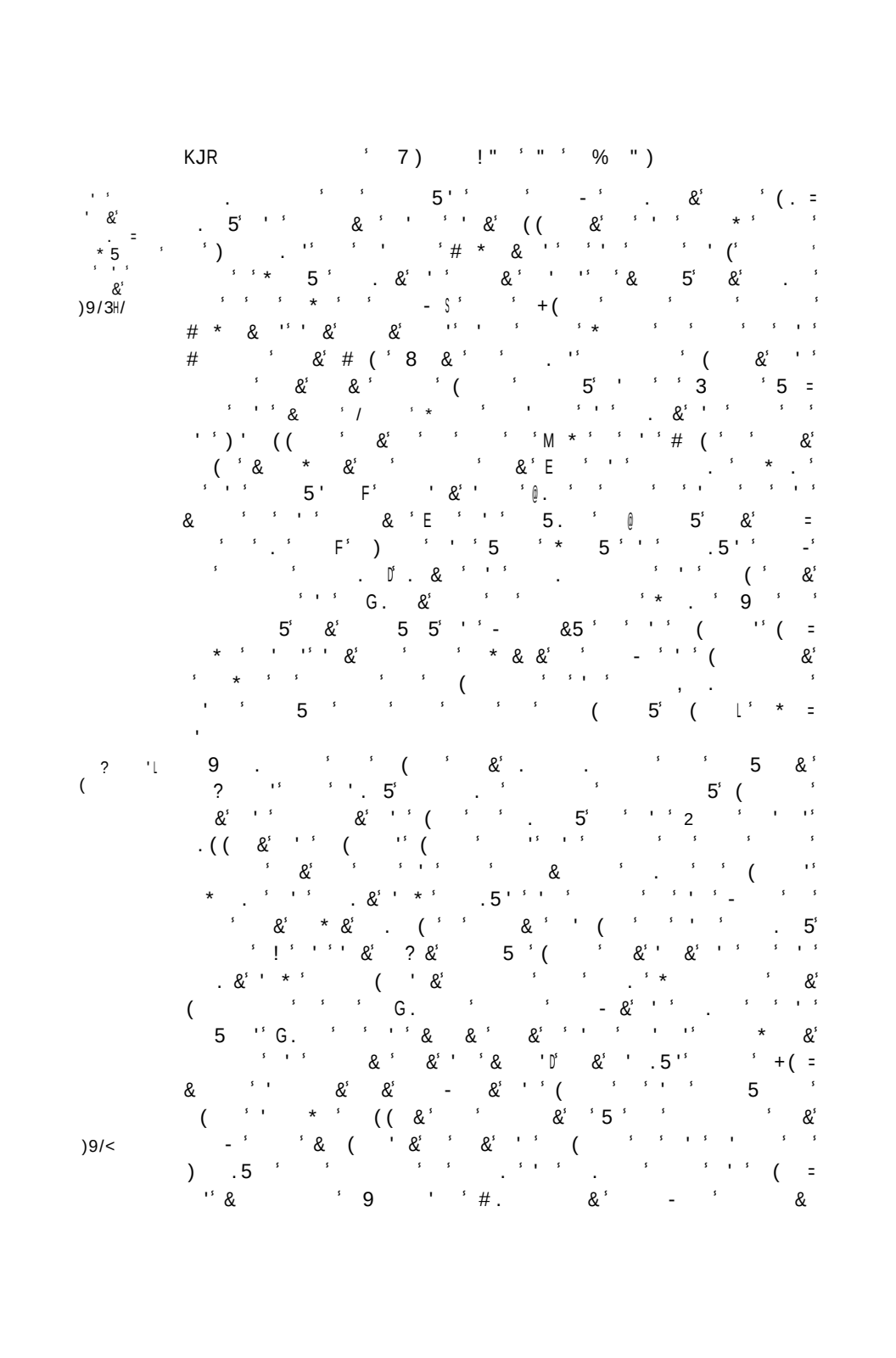

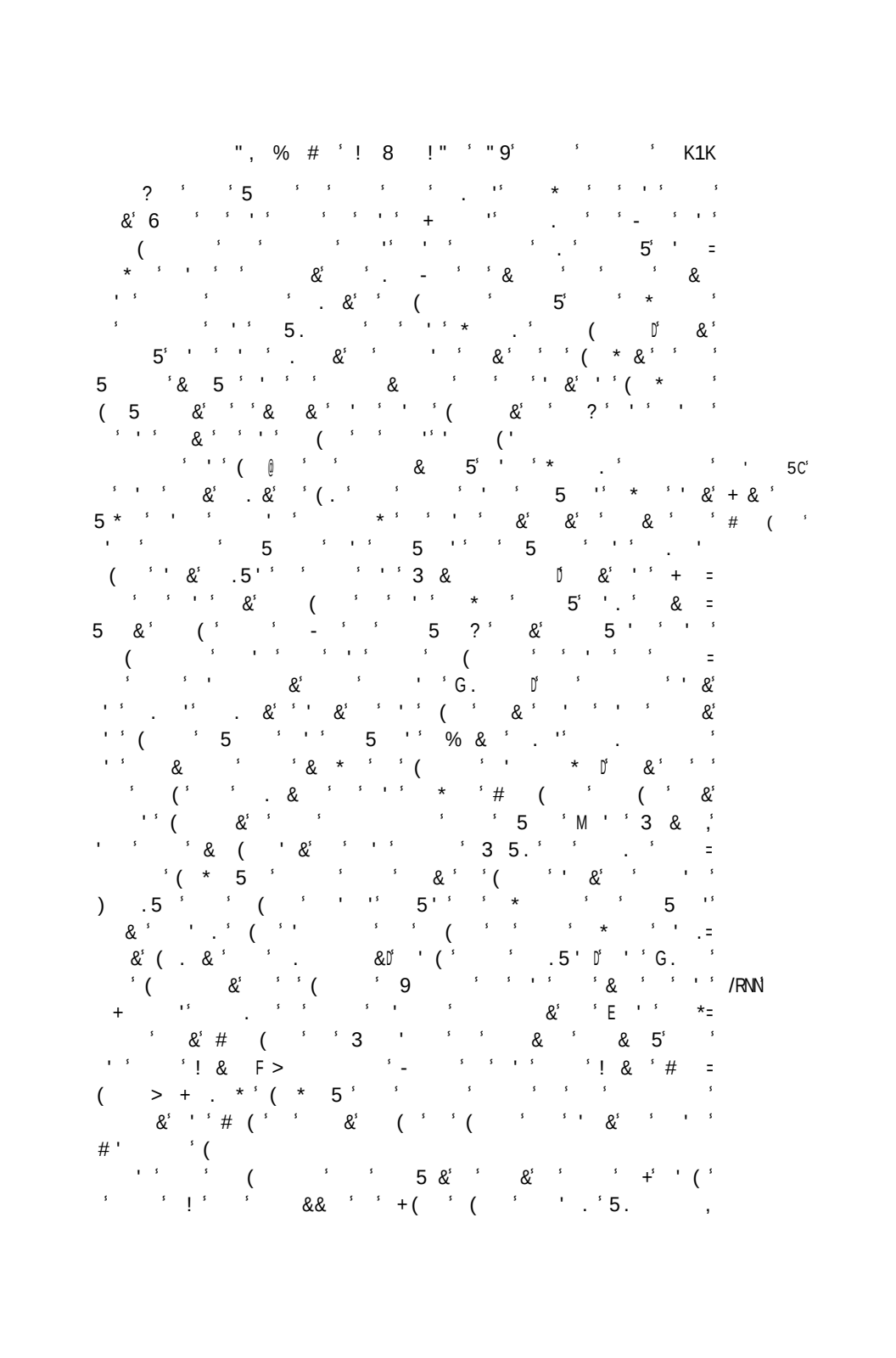

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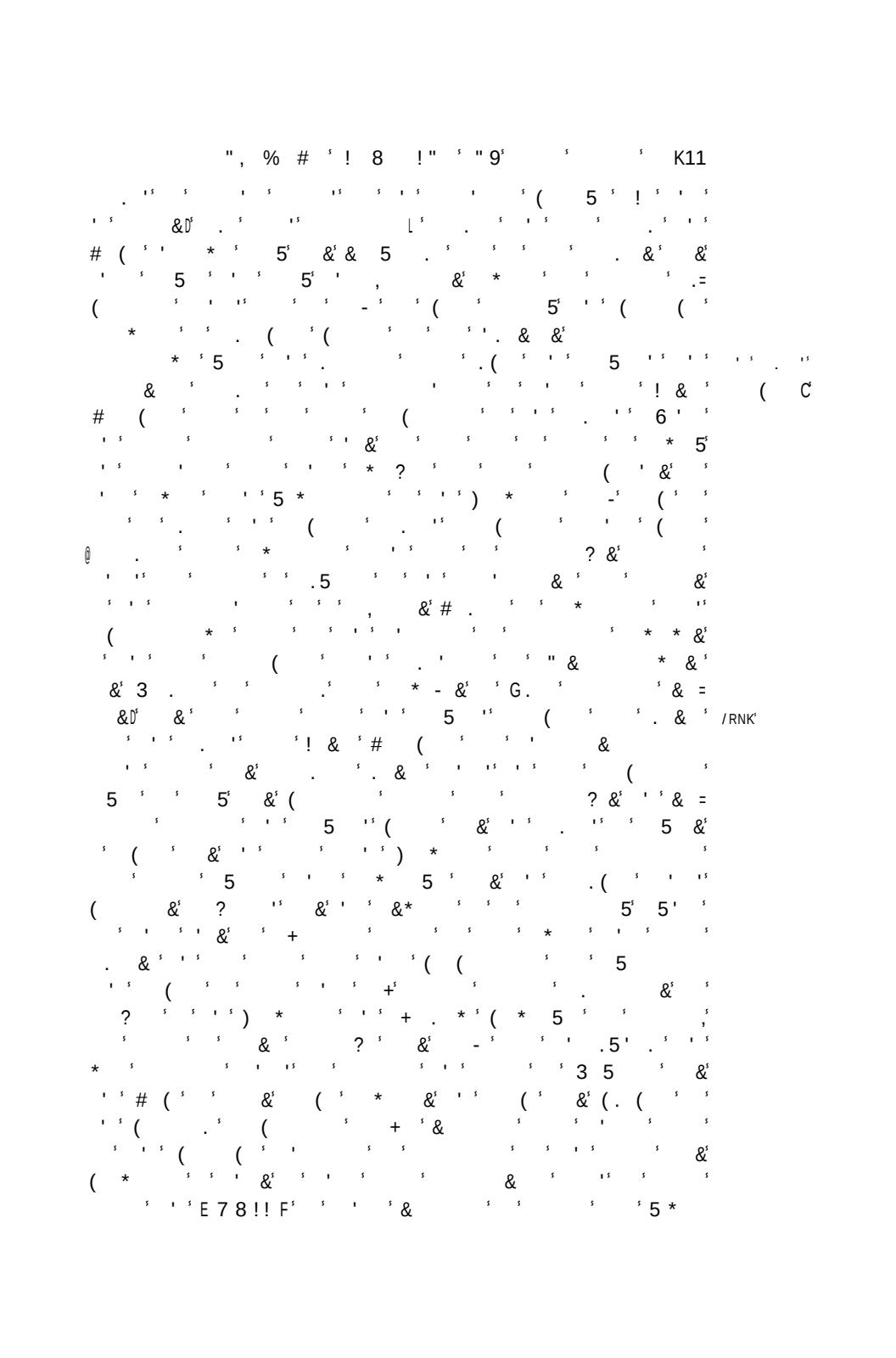

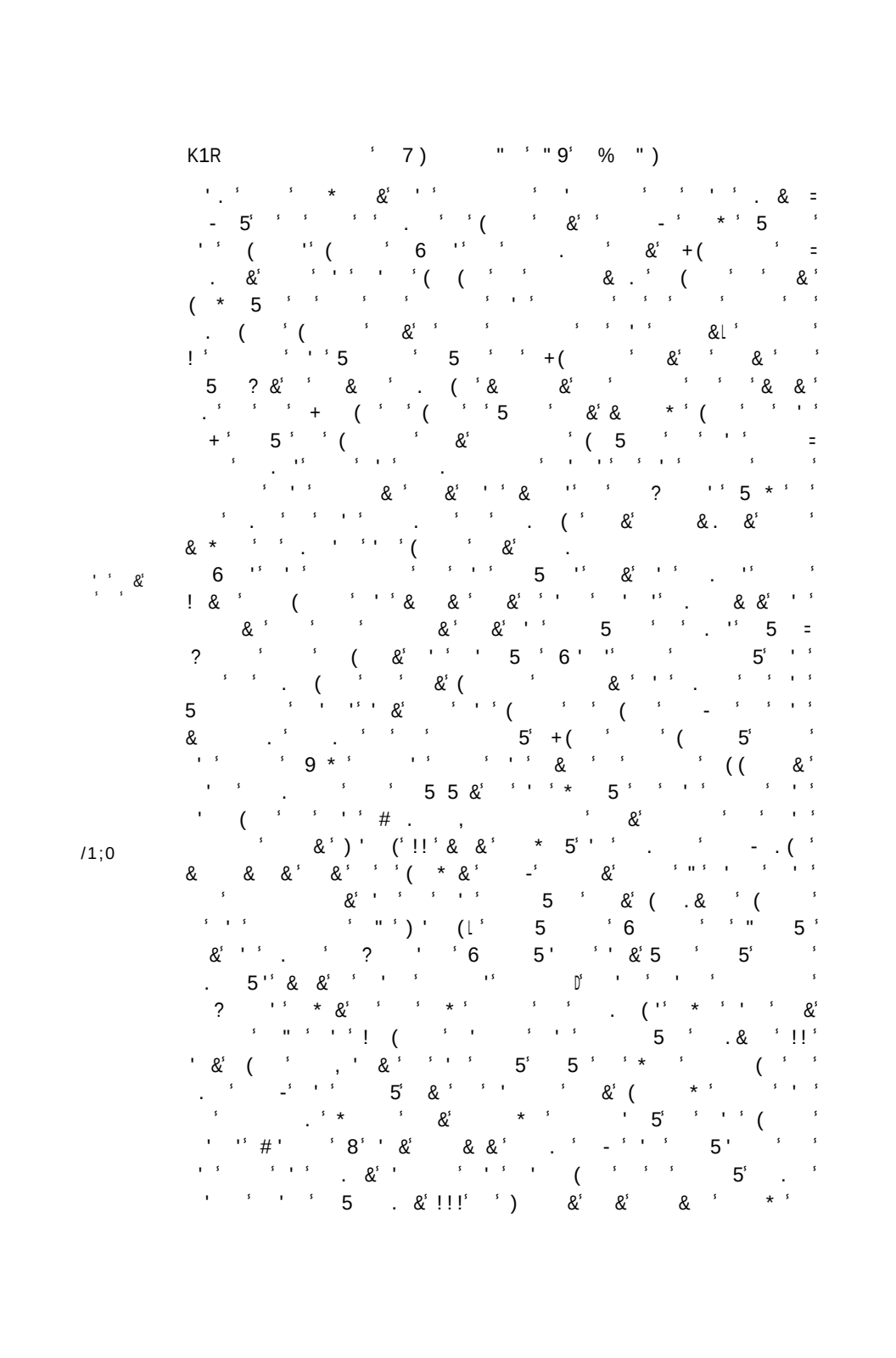

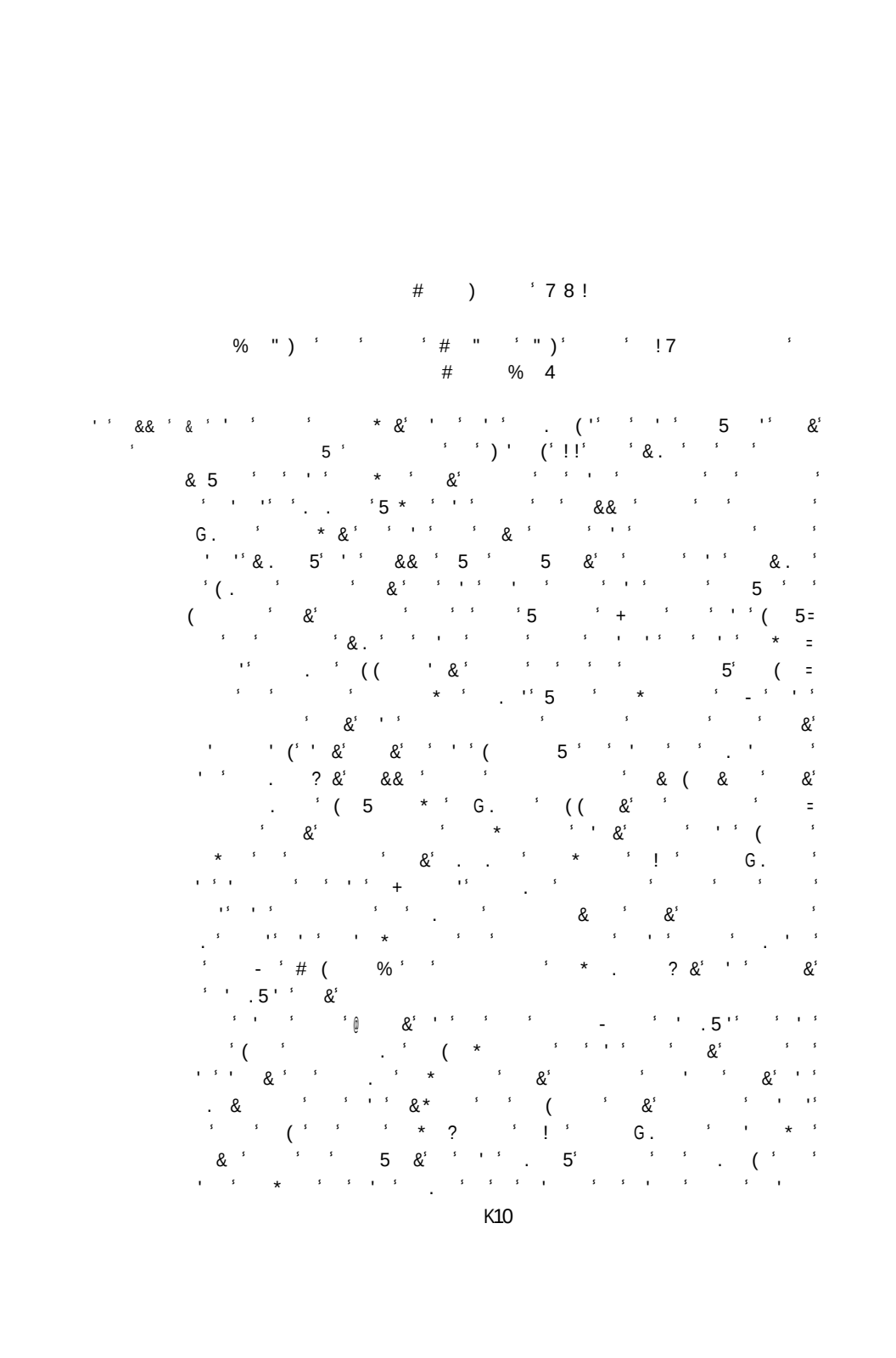

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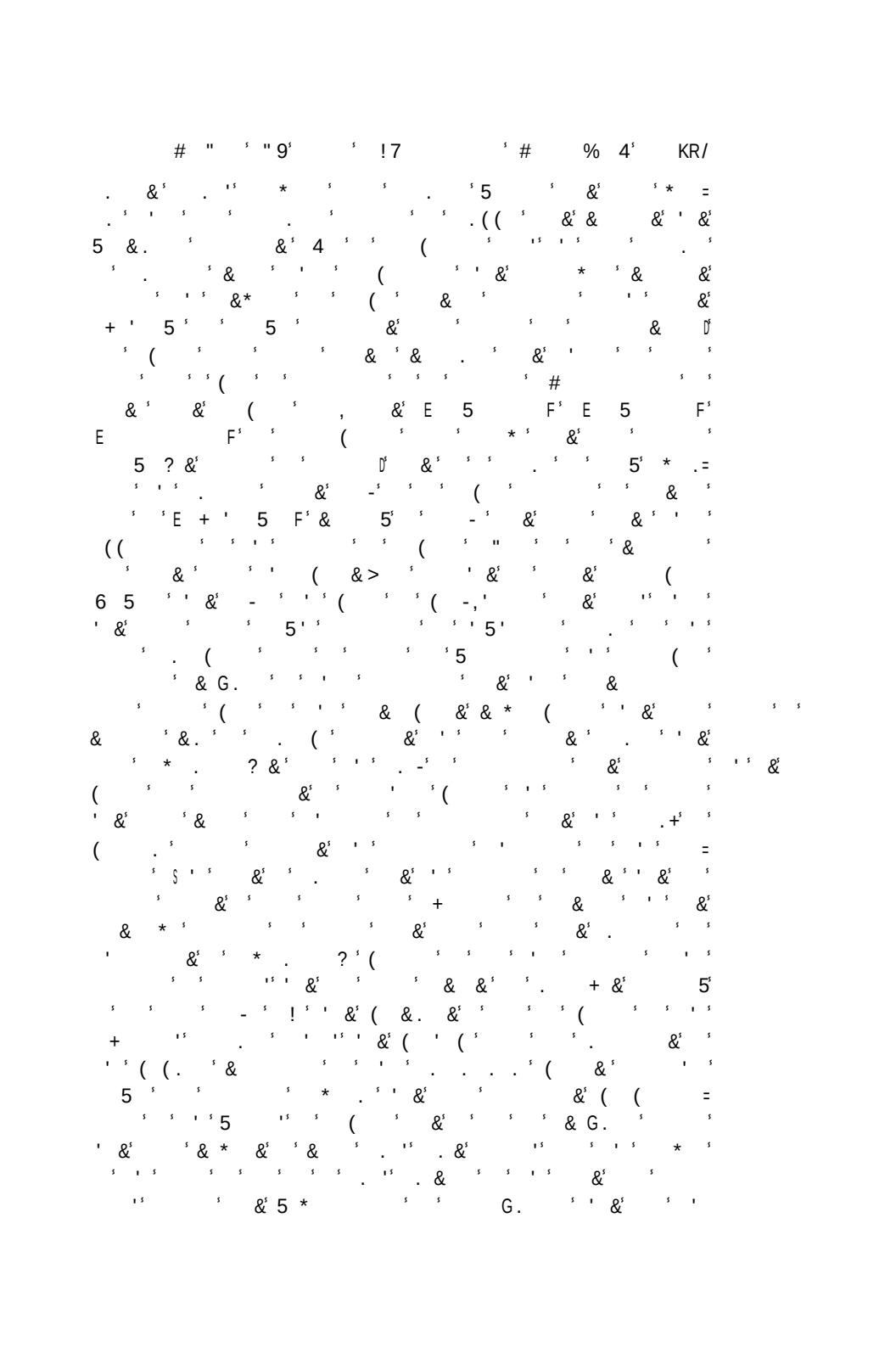
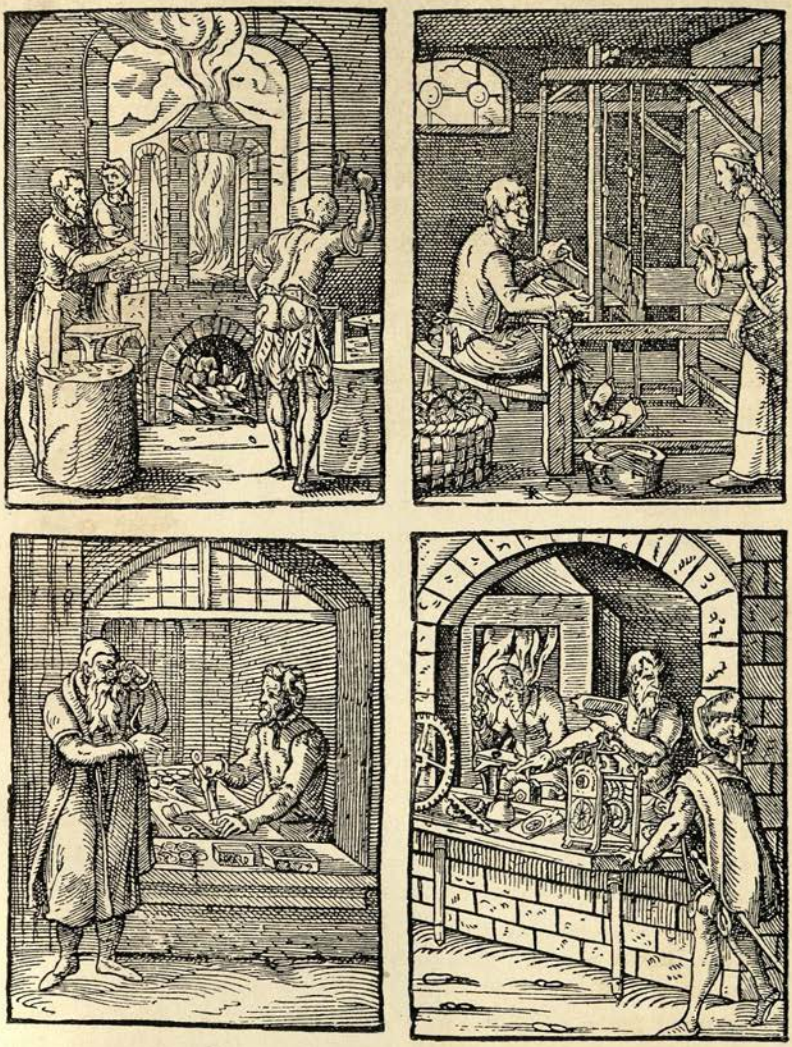
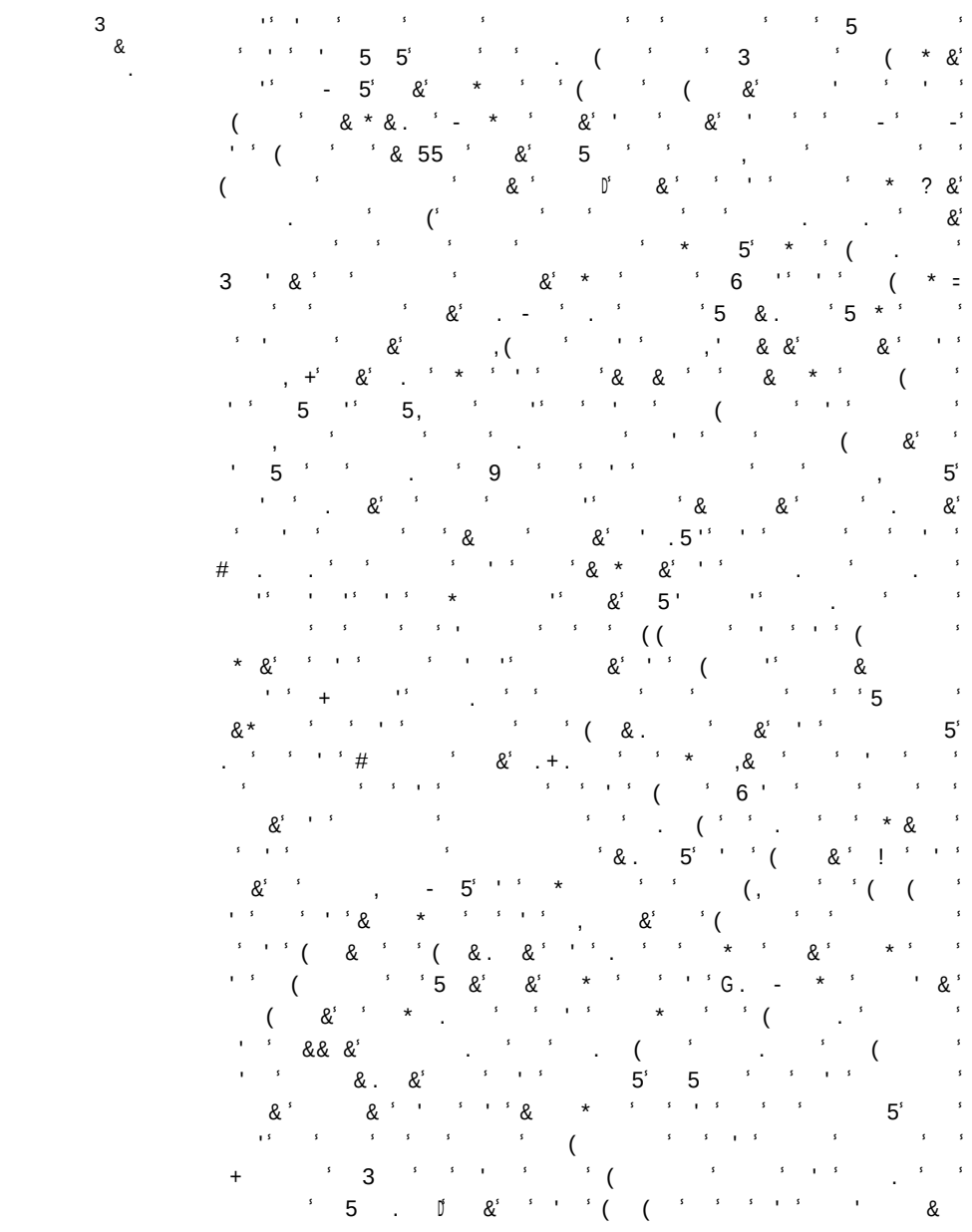
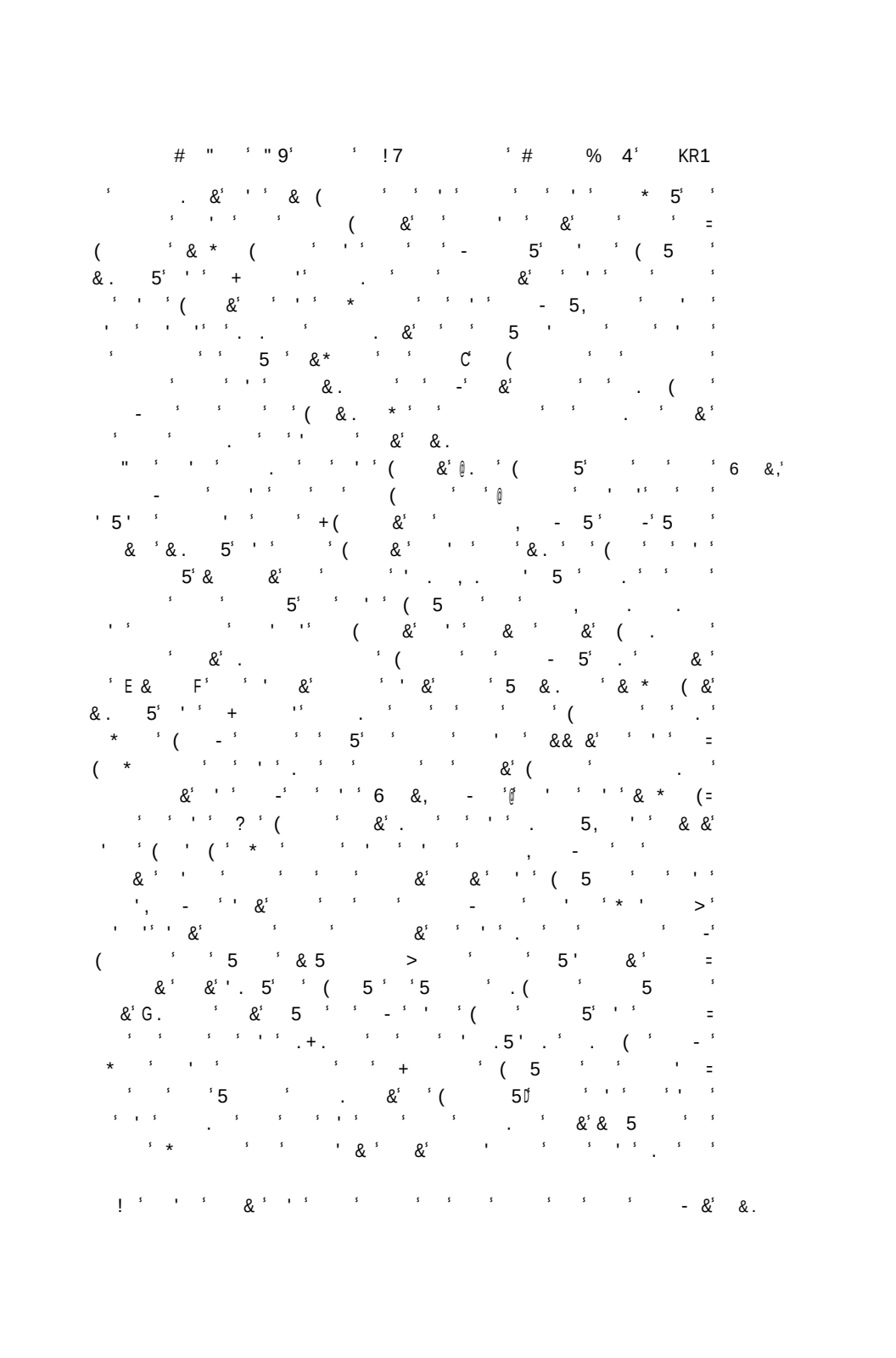


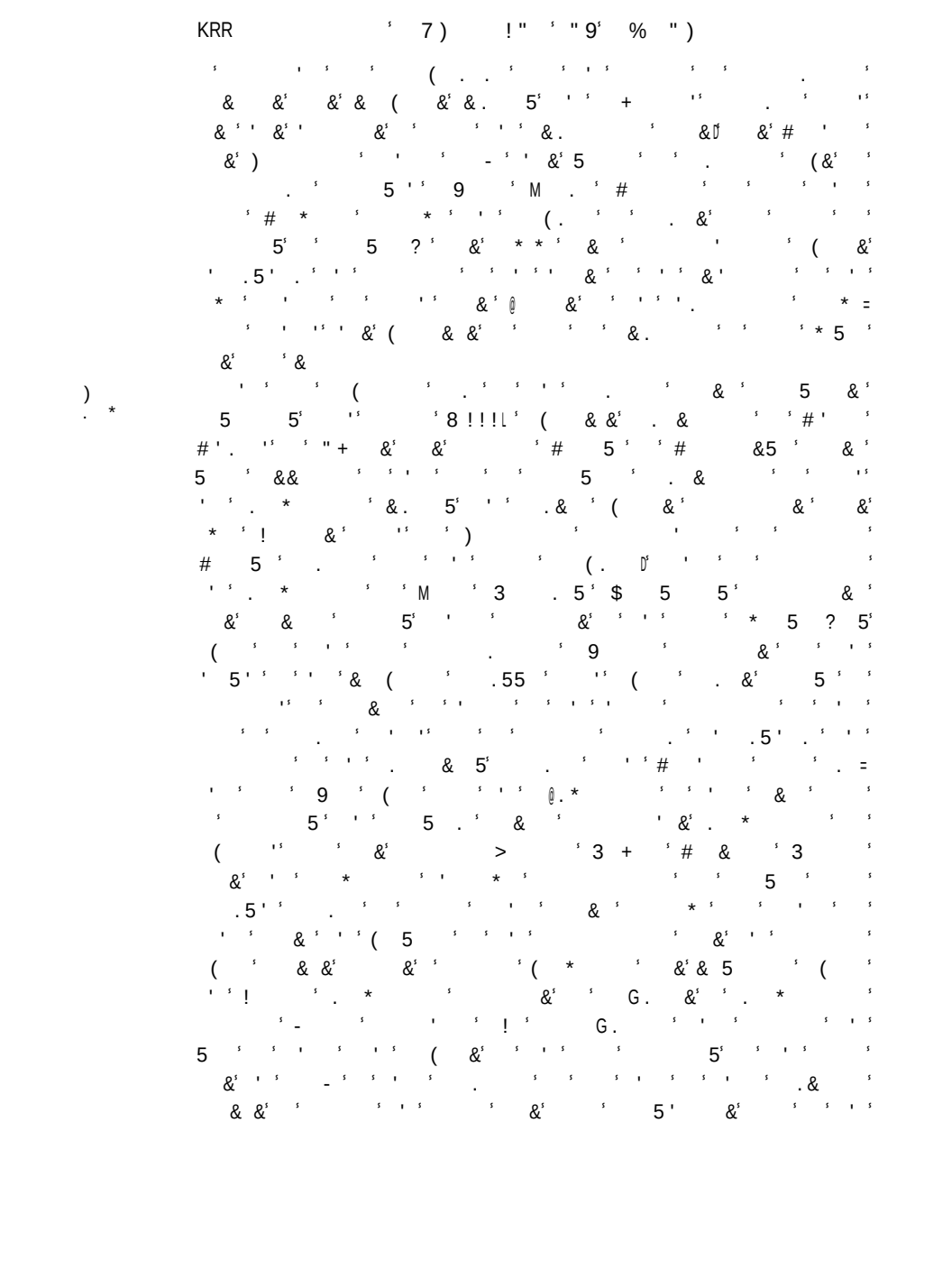


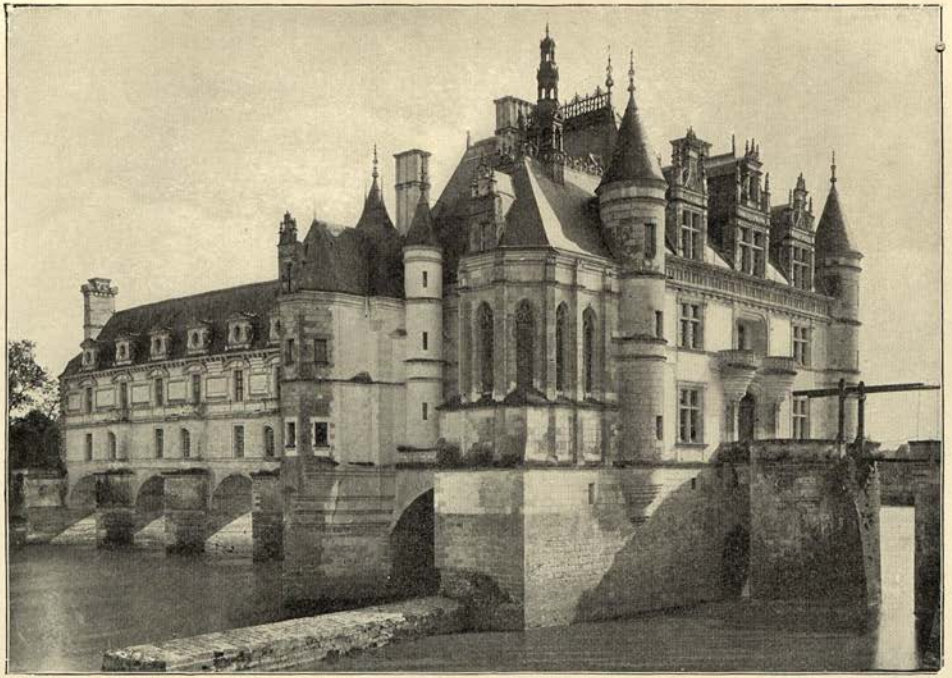
SIXTEENTH CENTURY CRAFTS.

After the wood-cuts of Jost Amman, 1562. Above the nail-maker and the weaver. Below the spectacles-maker and the clock-maker. Compare the weaver with the picture of 18th century weaving, vol. II, p. 348.





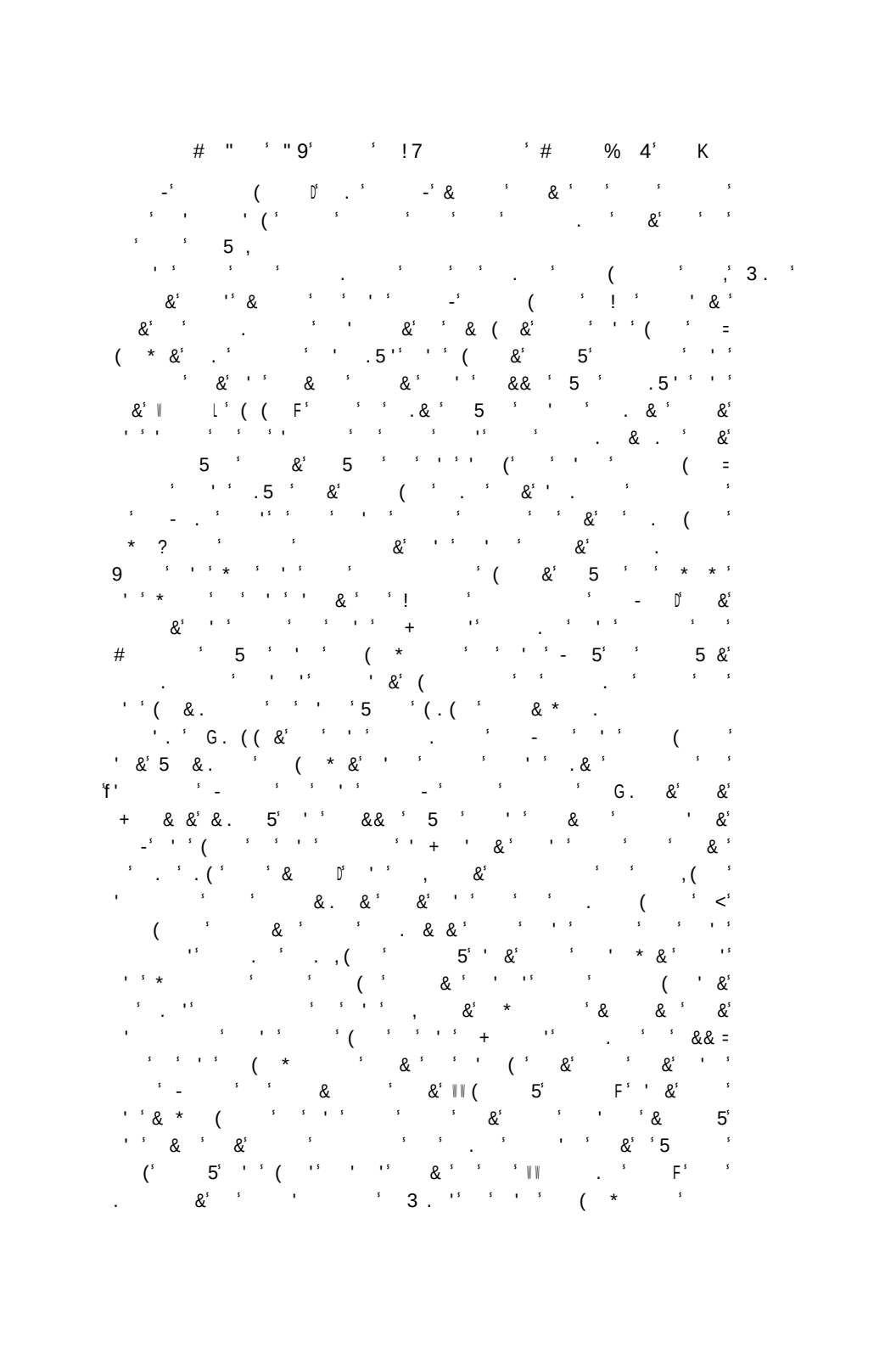




THE CHÂTEAU OF CHENONCEAUX.

Built during the 16th century; a beautiful type of French Renaissance architecture and not, like the buildings of an earlier period, adapted to defence.

ST. PETER'S CHURCH, ROME.



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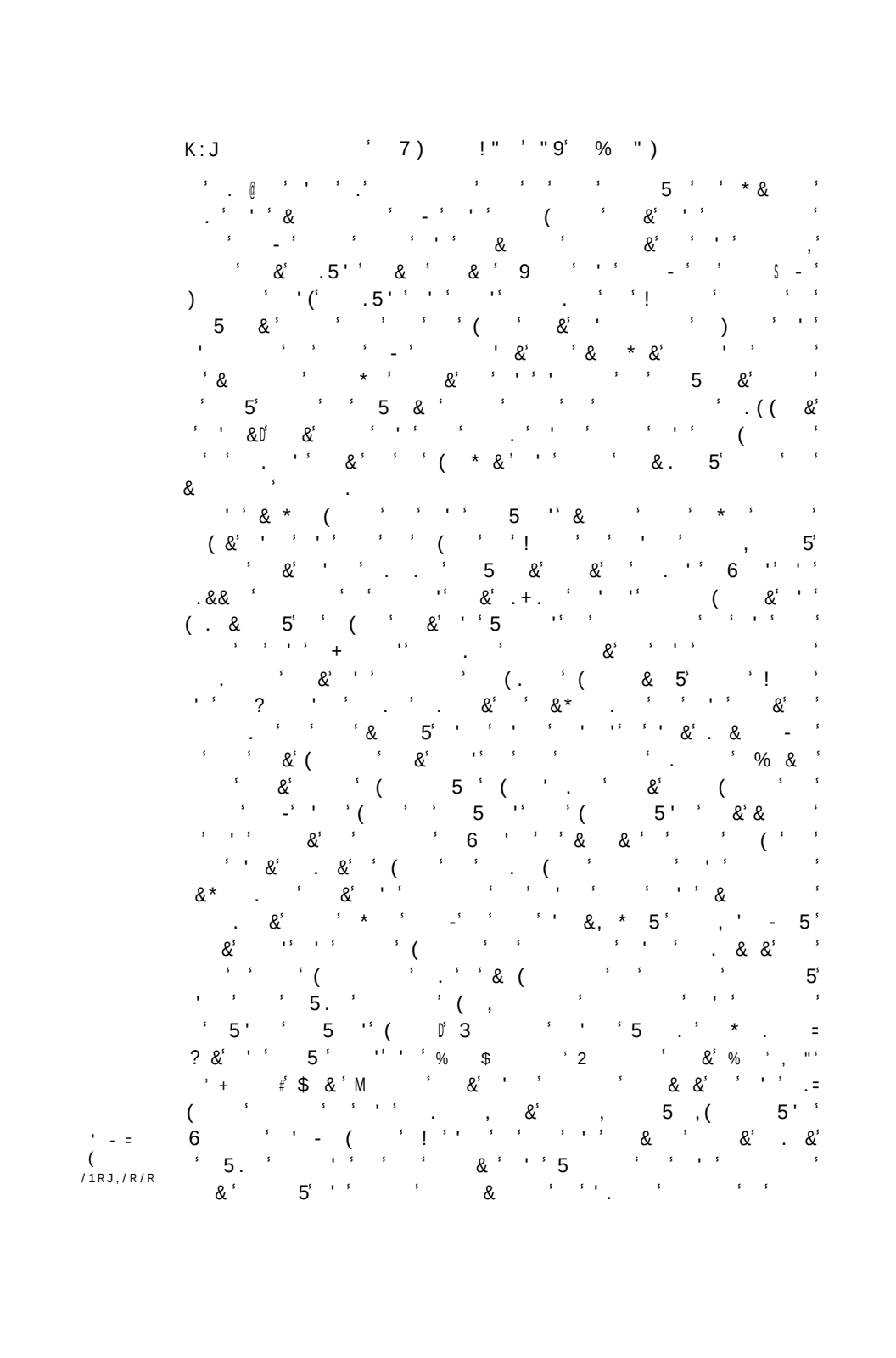
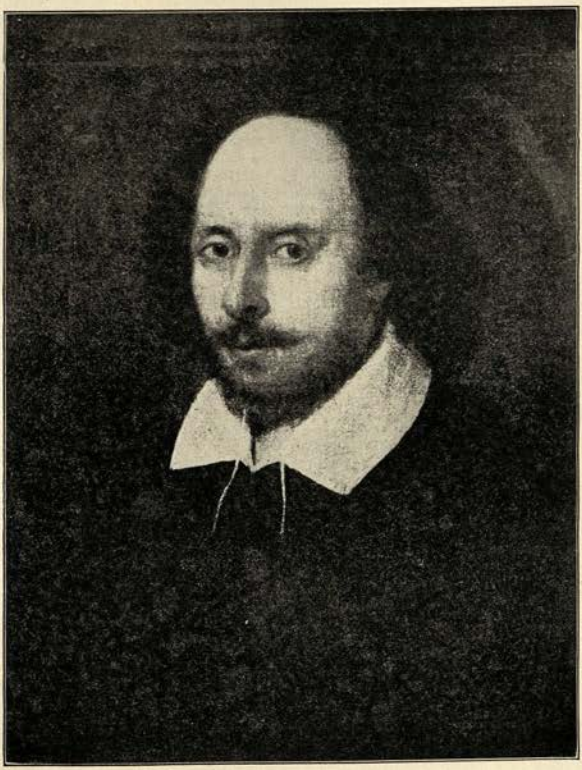
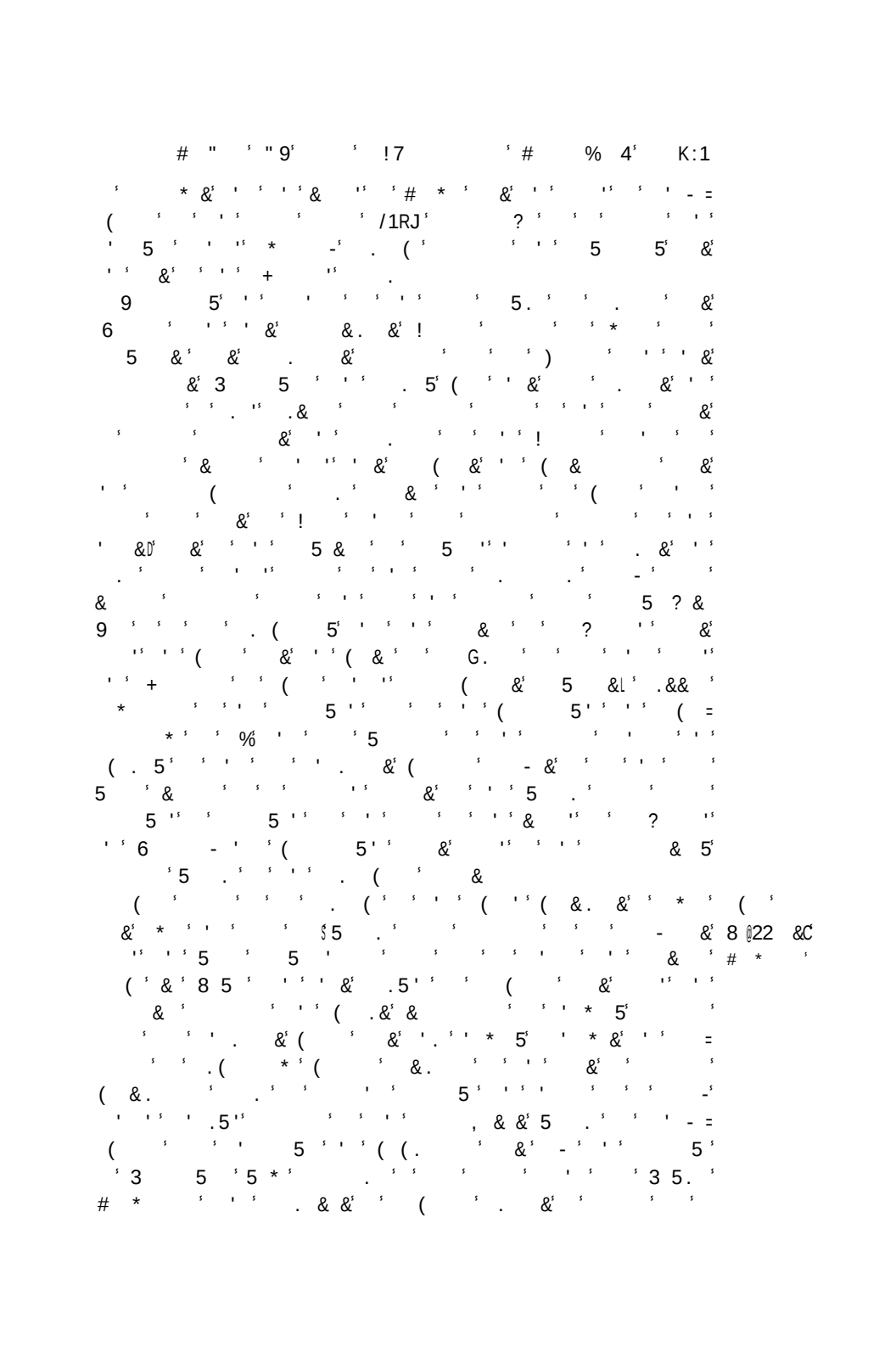


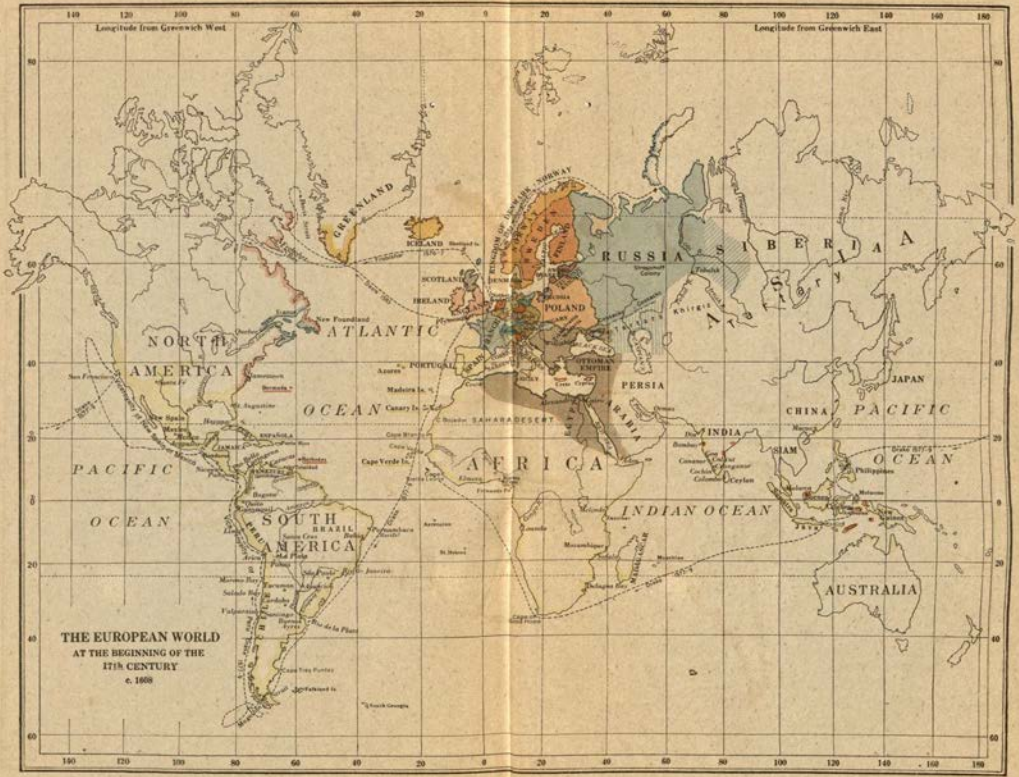


WILLIAM SHAKESPEARE.

The Chandos portrait.



MIGUEL CERVANTES.


Longitude from Greenwich West
Longitude from Greenwich East
GREENLAND
ICELAND
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IRELAND
NORWAY
SWEDEN
RUSSIA
SIBERIA
POLAND
NORTH
AMERICA
ATLANTIC
OCEAN
PORTUGAL
Azores
Madeira Is.
Canary Is.
OTTOMAN EMPIRE
PERSIA
ARABIA
SAHARA DESERT
JAPAN
CHINA
PACIFIC
OCEAN
INDIA
Bombay
Ceylon
SIAM
Philippines
Cape Verde Is.
AFRICA
INDIAN OCEAN
SOUTH
AMERICA
BRAZIL
AUSTRALIA
THE EUROPEAN WORLD
AT THE BEGINNING OF THE
17th CENTURY
c. 1608

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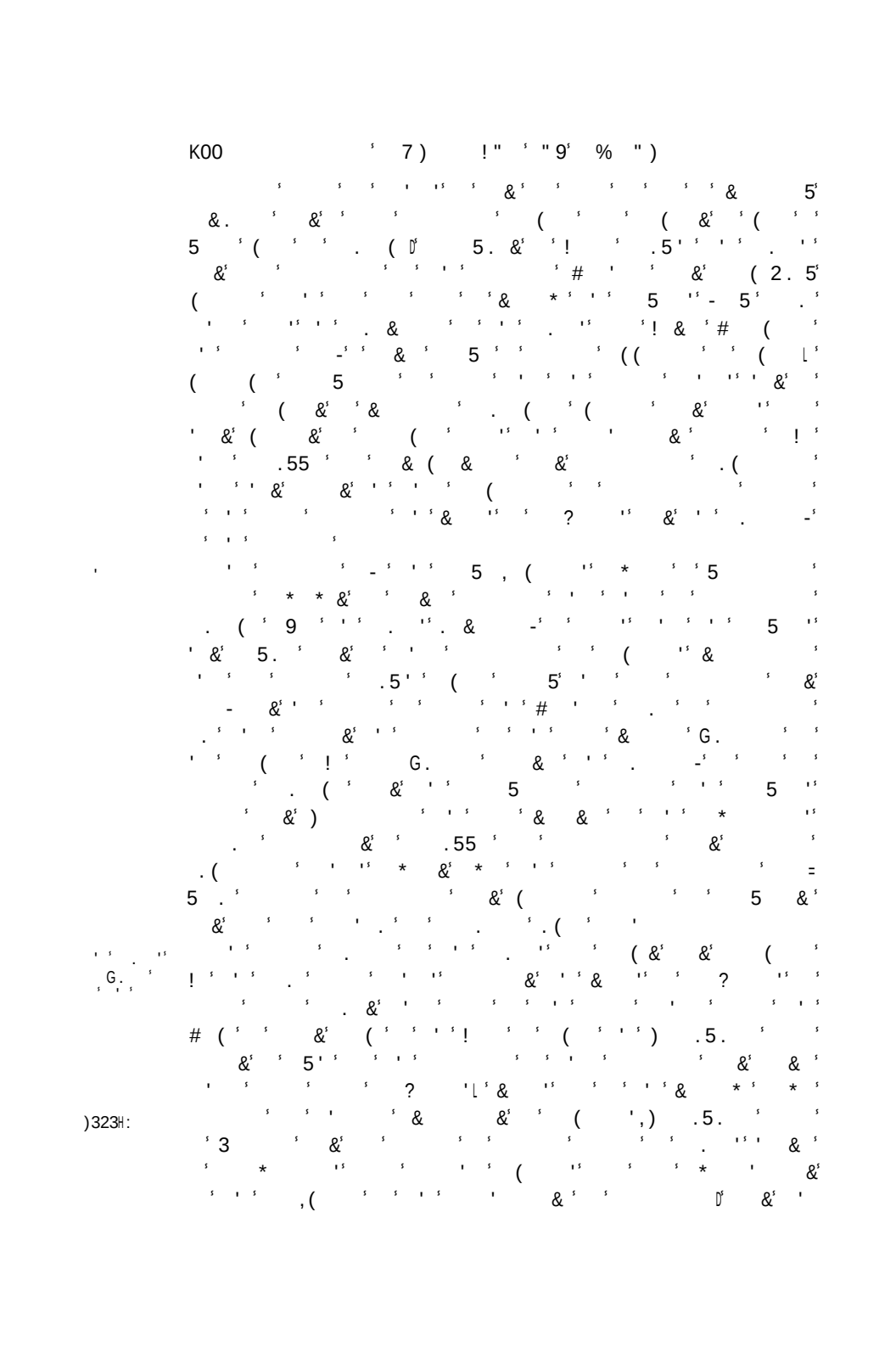
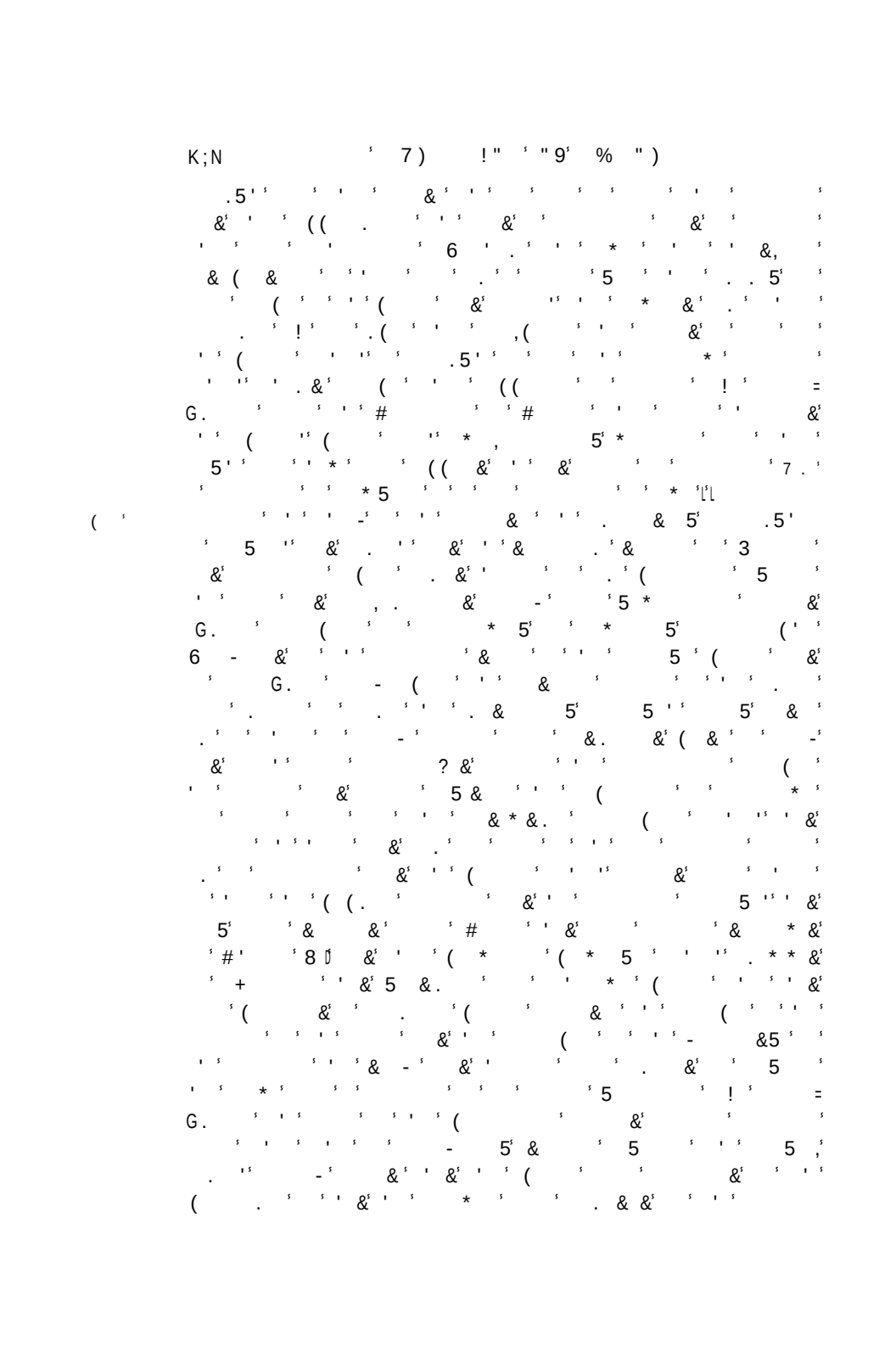
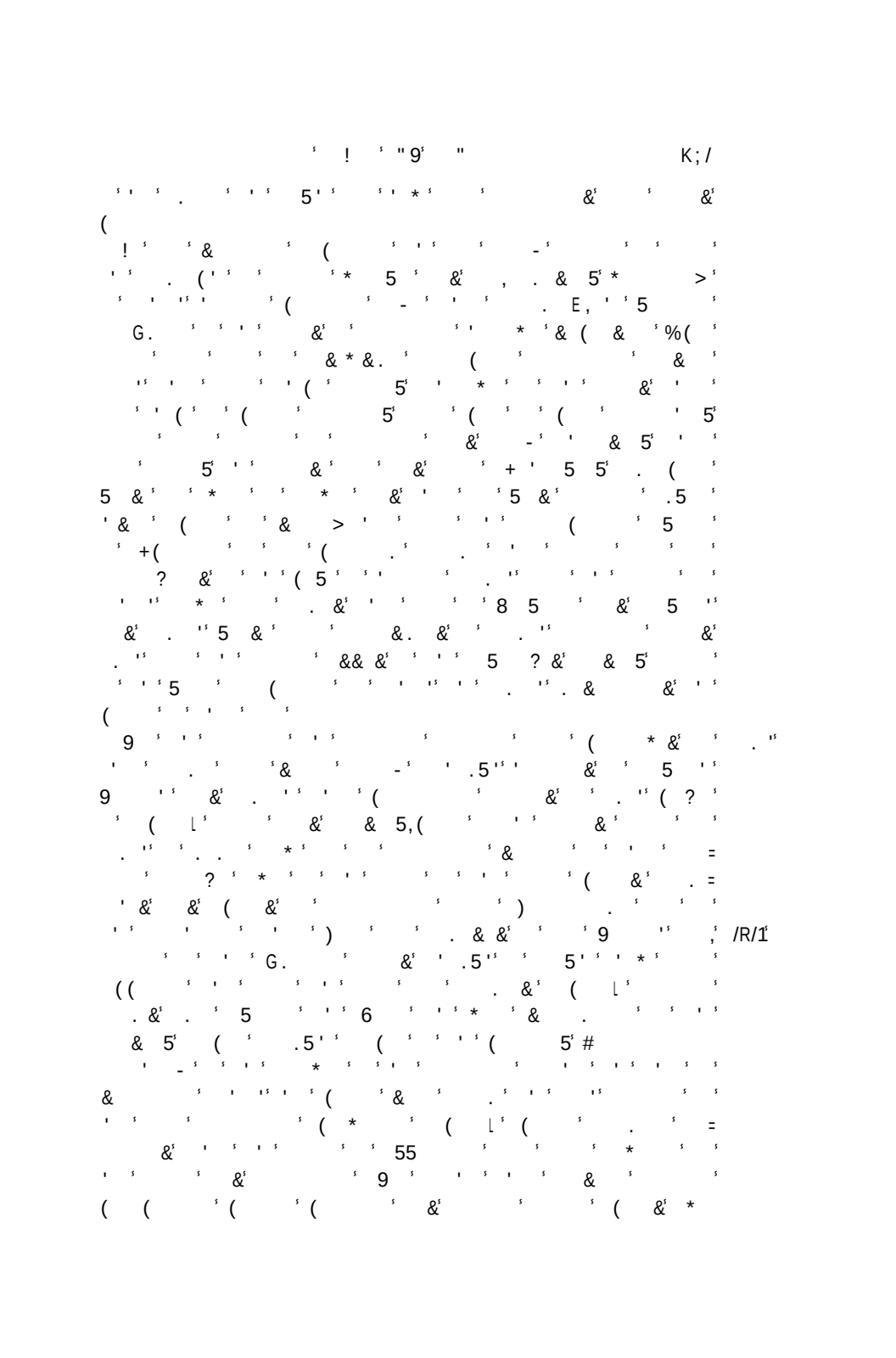
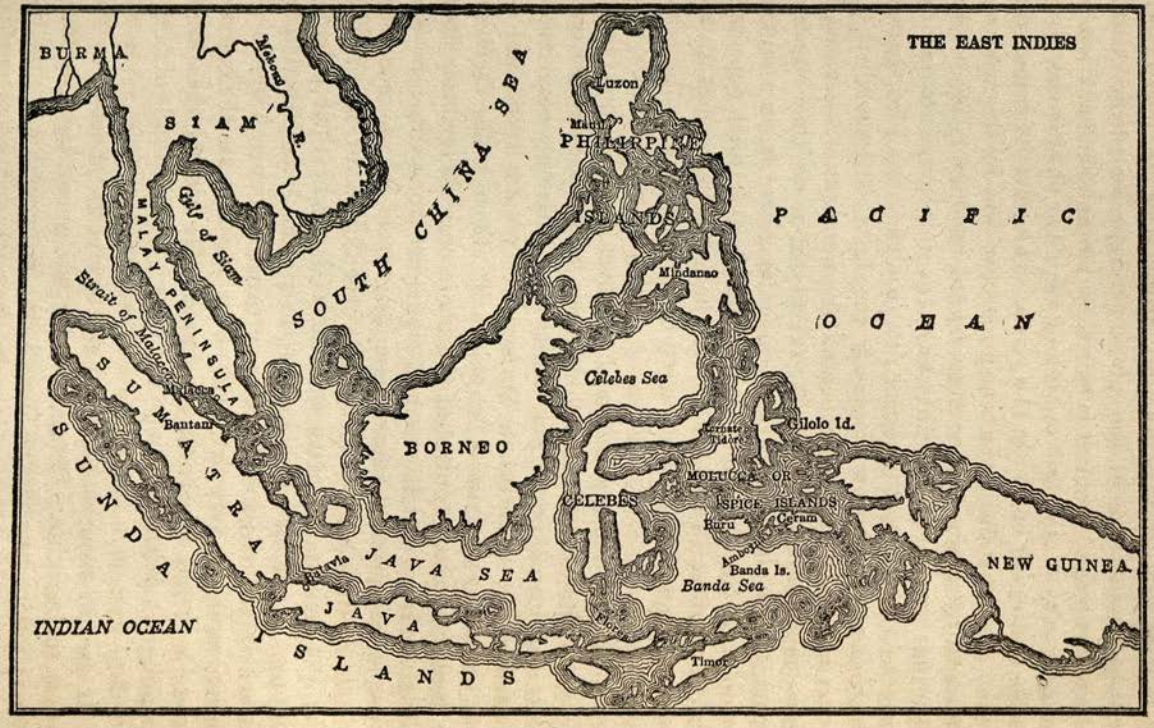
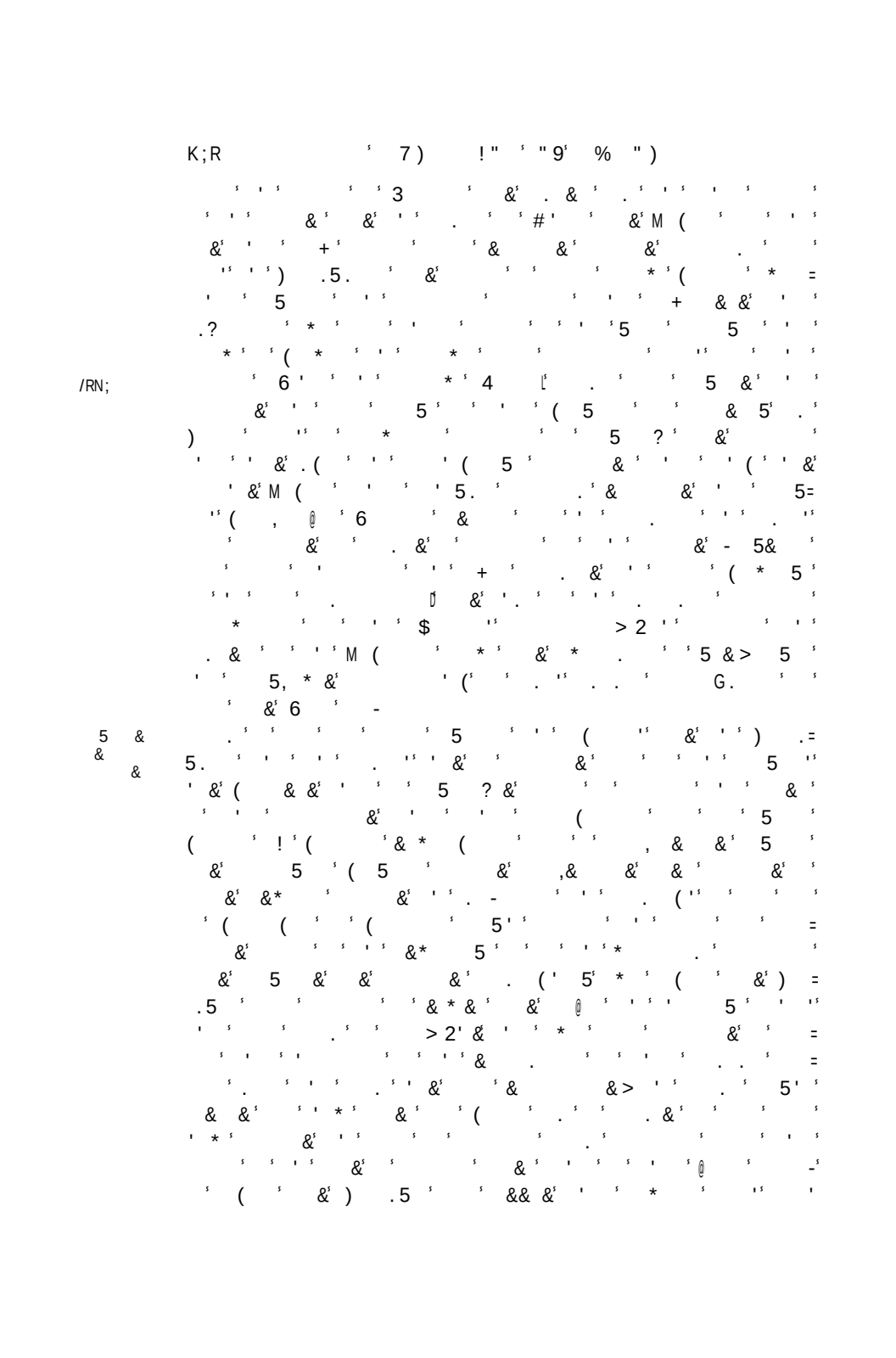







THE EAST INDIES
BURMA
SIAM
Malacca R.
Gulf of Siam
MALAY PENINSULA
Strait of Malacca
SUMATRA
Malacca
Bantam
SUNDA
SOUTH CHINA SEA
Luzon
Manila
PHILIPPINE
ISLANDS
PACIFIC
OCEAN
Mindanao
Celebes Sea
BORNEO
CELEBES
Gilolo Id.
Ternate
Tidore
MOLUCCA OR
SPICE ISLANDS
Buru
Ceram
Amboyna
Banda Is.
Banda Sea
NEW GUINEA
Batavia
JAVA SEA
JAVA
ISLANDS
INDIAN OCEAN
Timor



FRANS VAN DER BORCHT.

After the painting by Van Dyck. This portrait is a good type of the 17th century school, and illustrates the change in costume. Compare with Coligni, p. 298.

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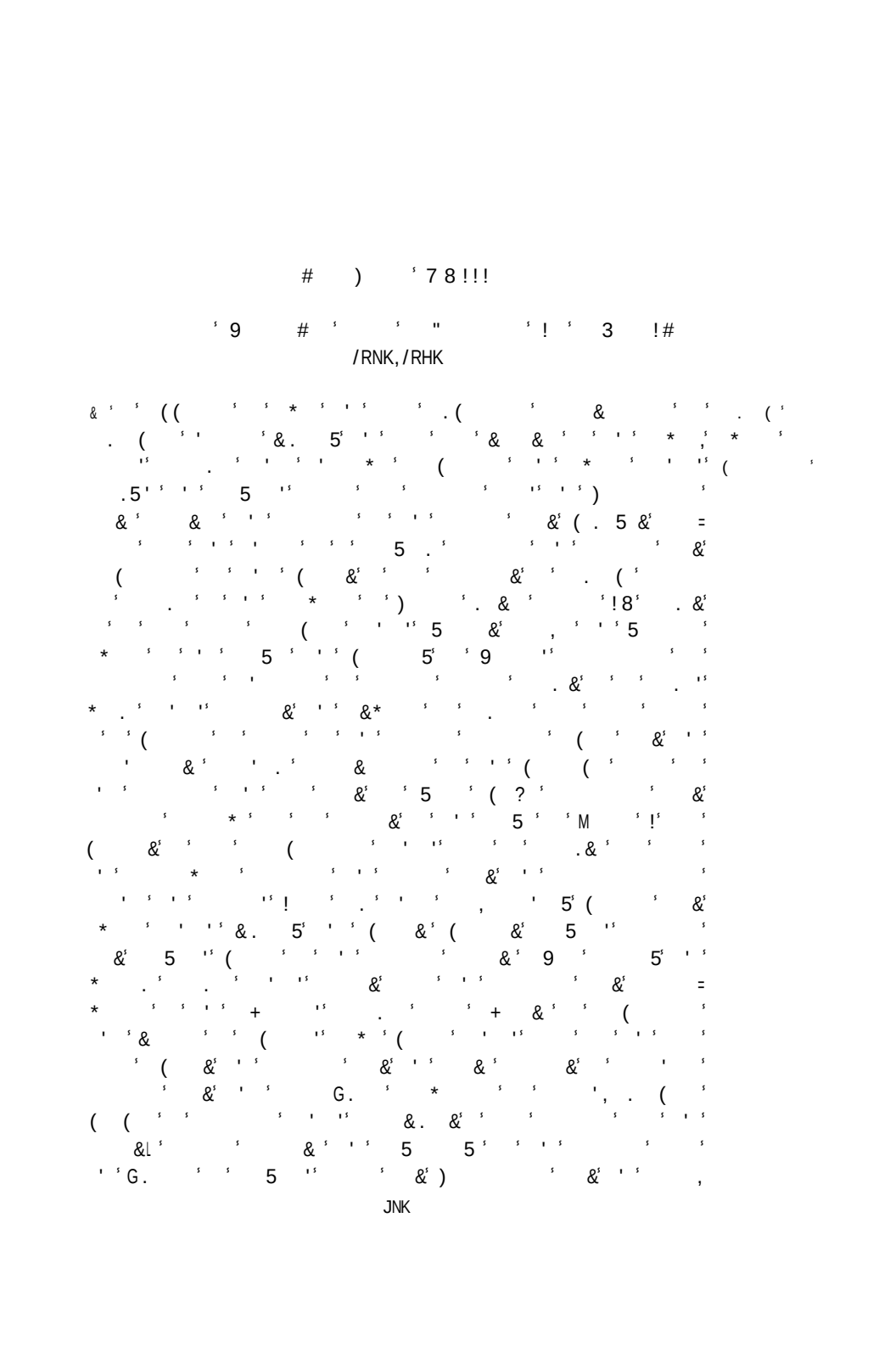

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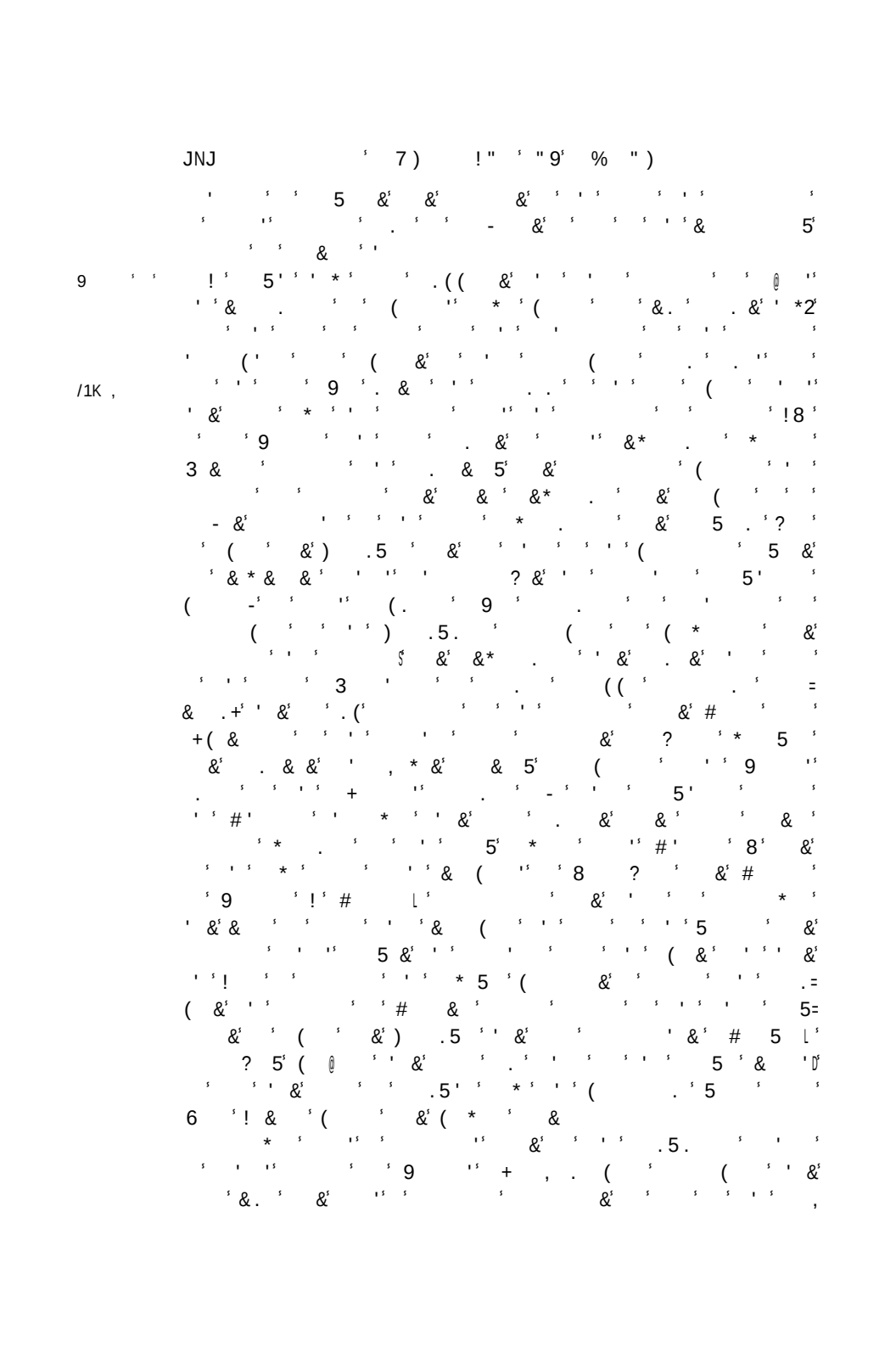
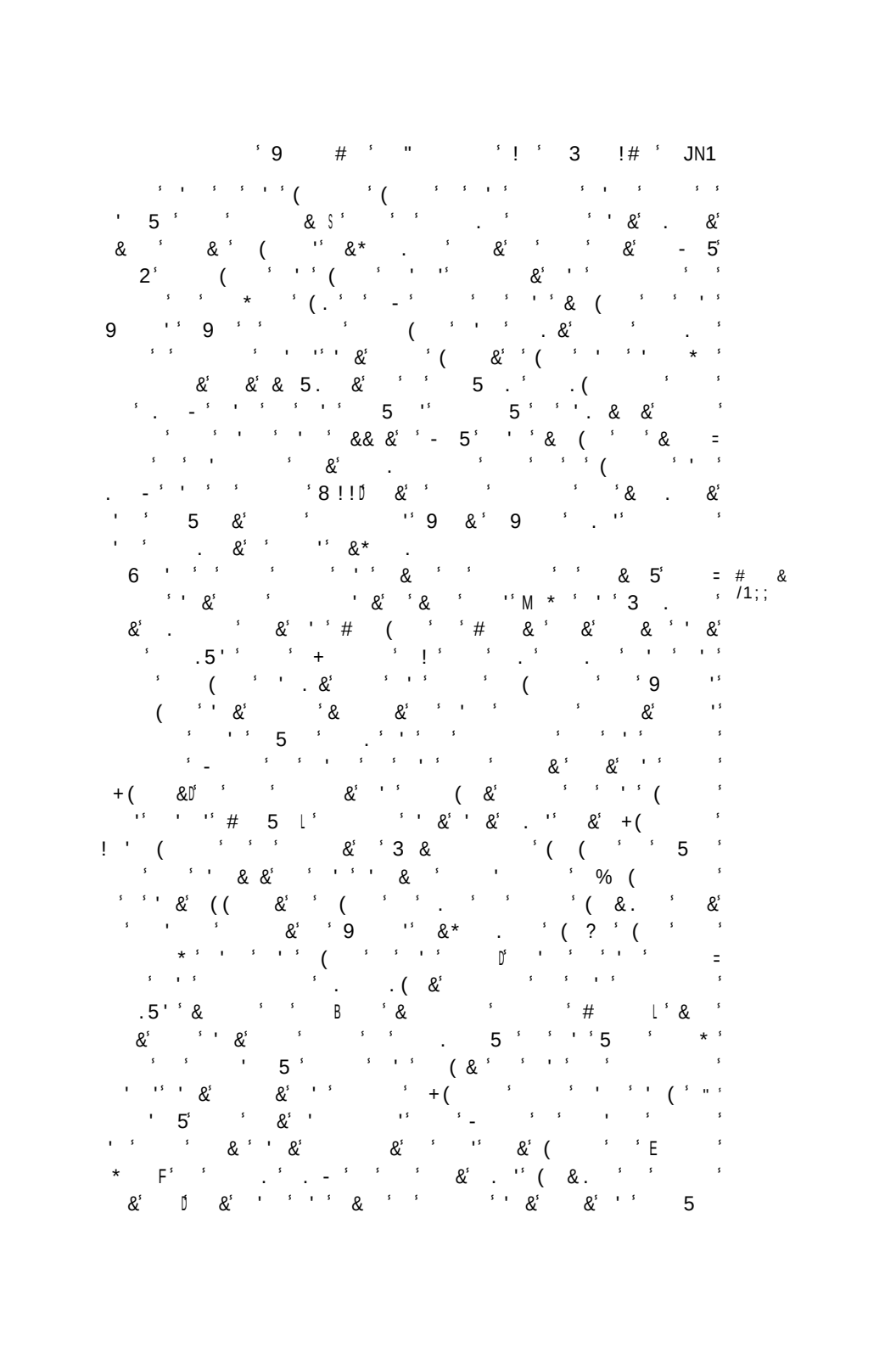
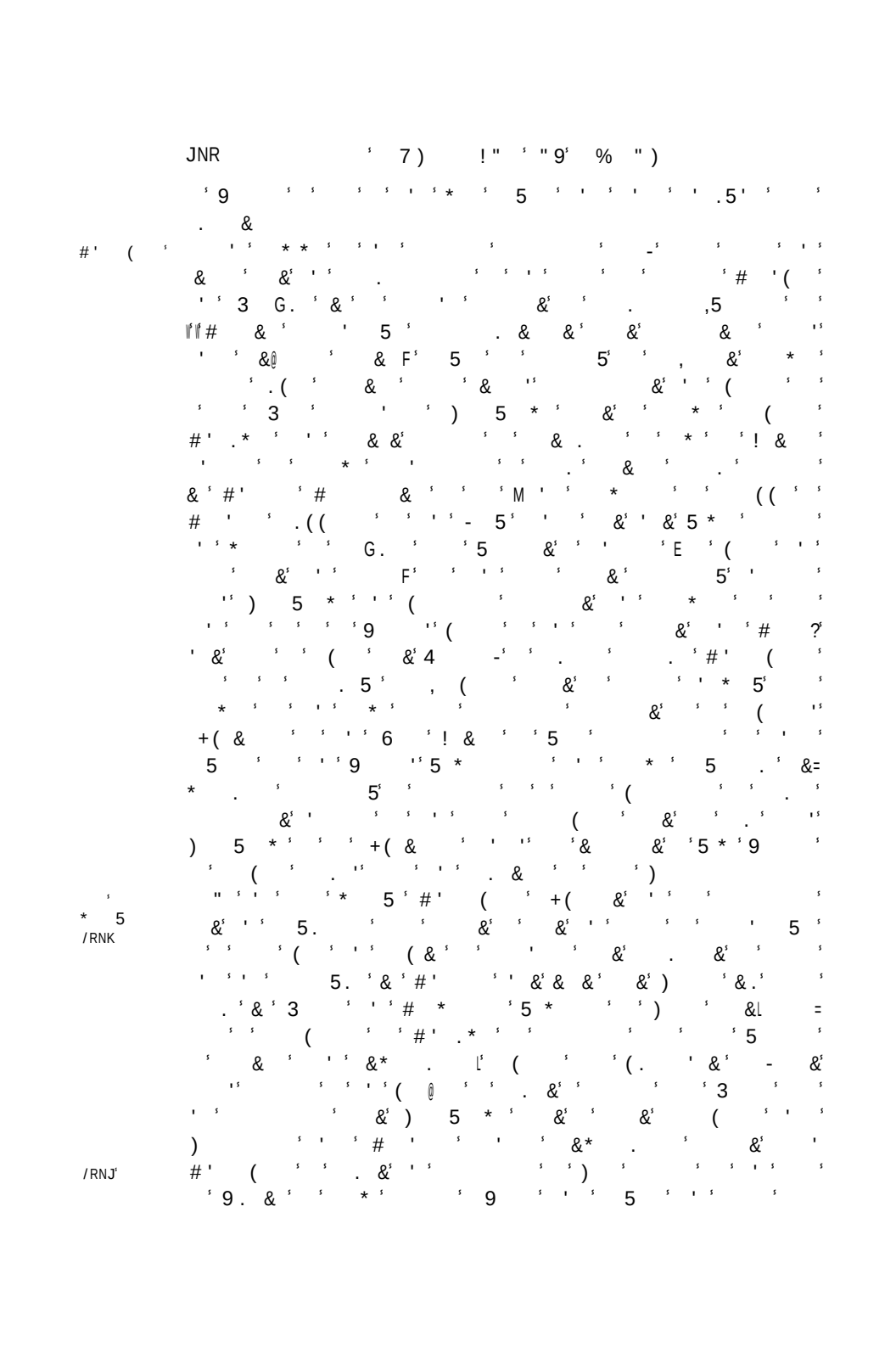
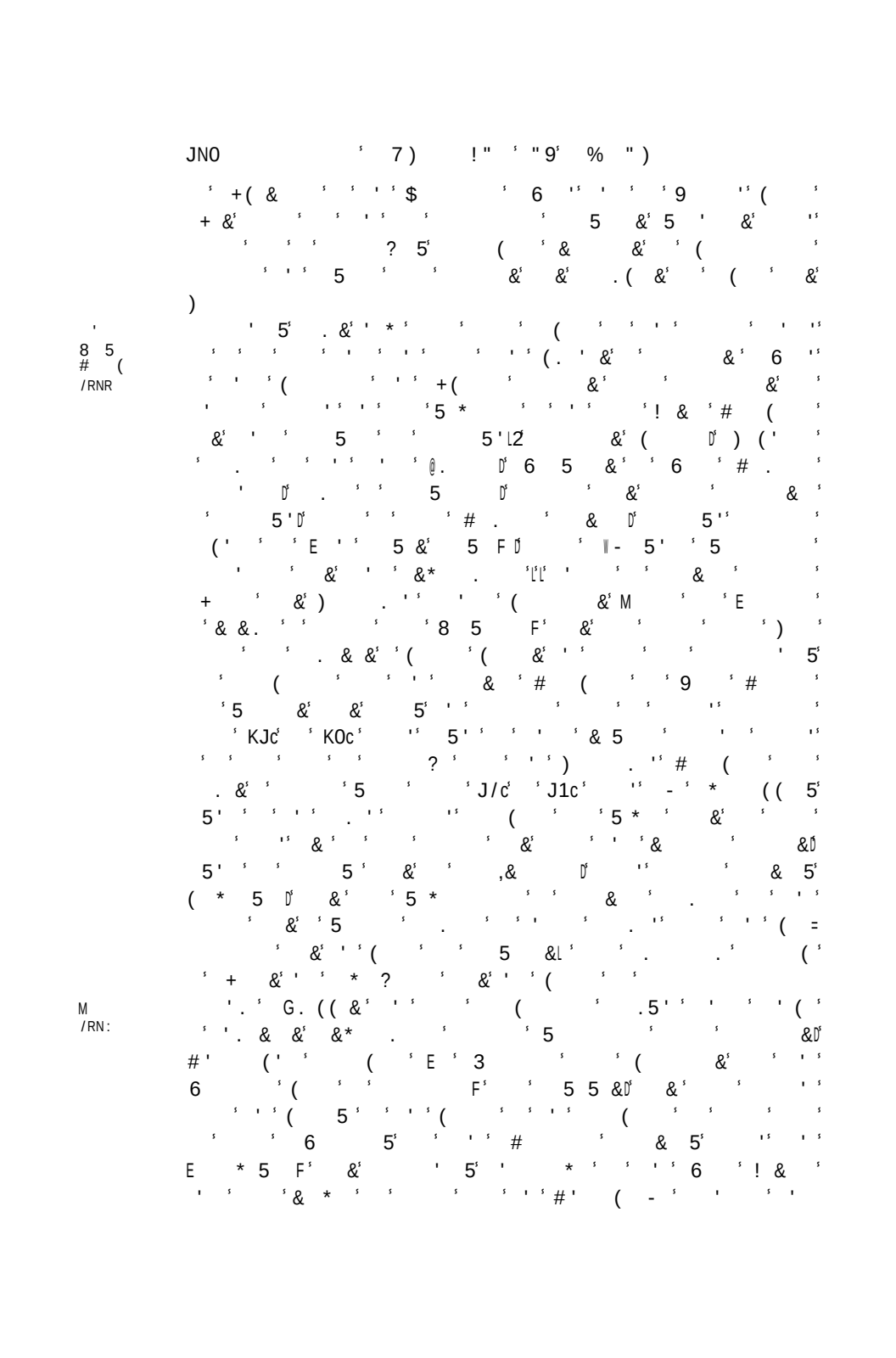
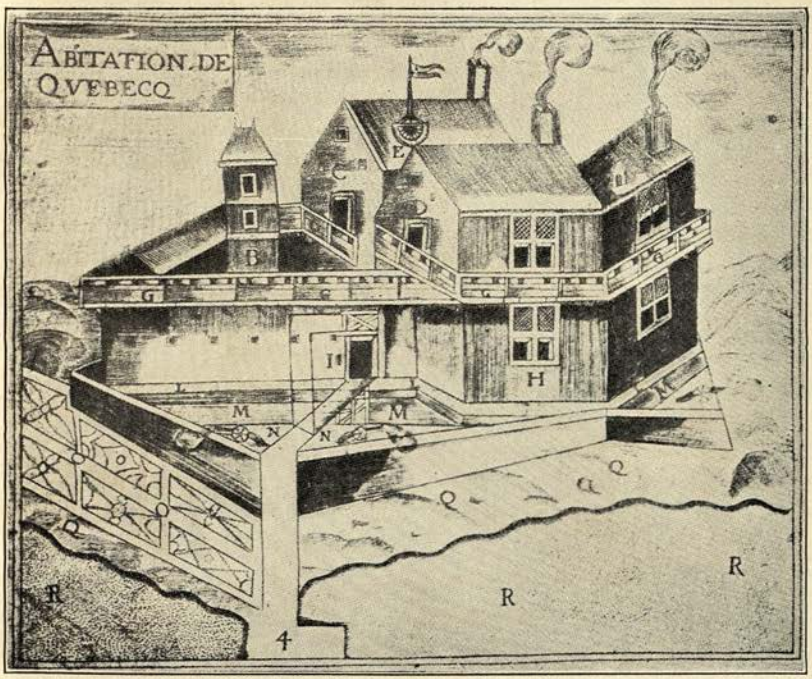




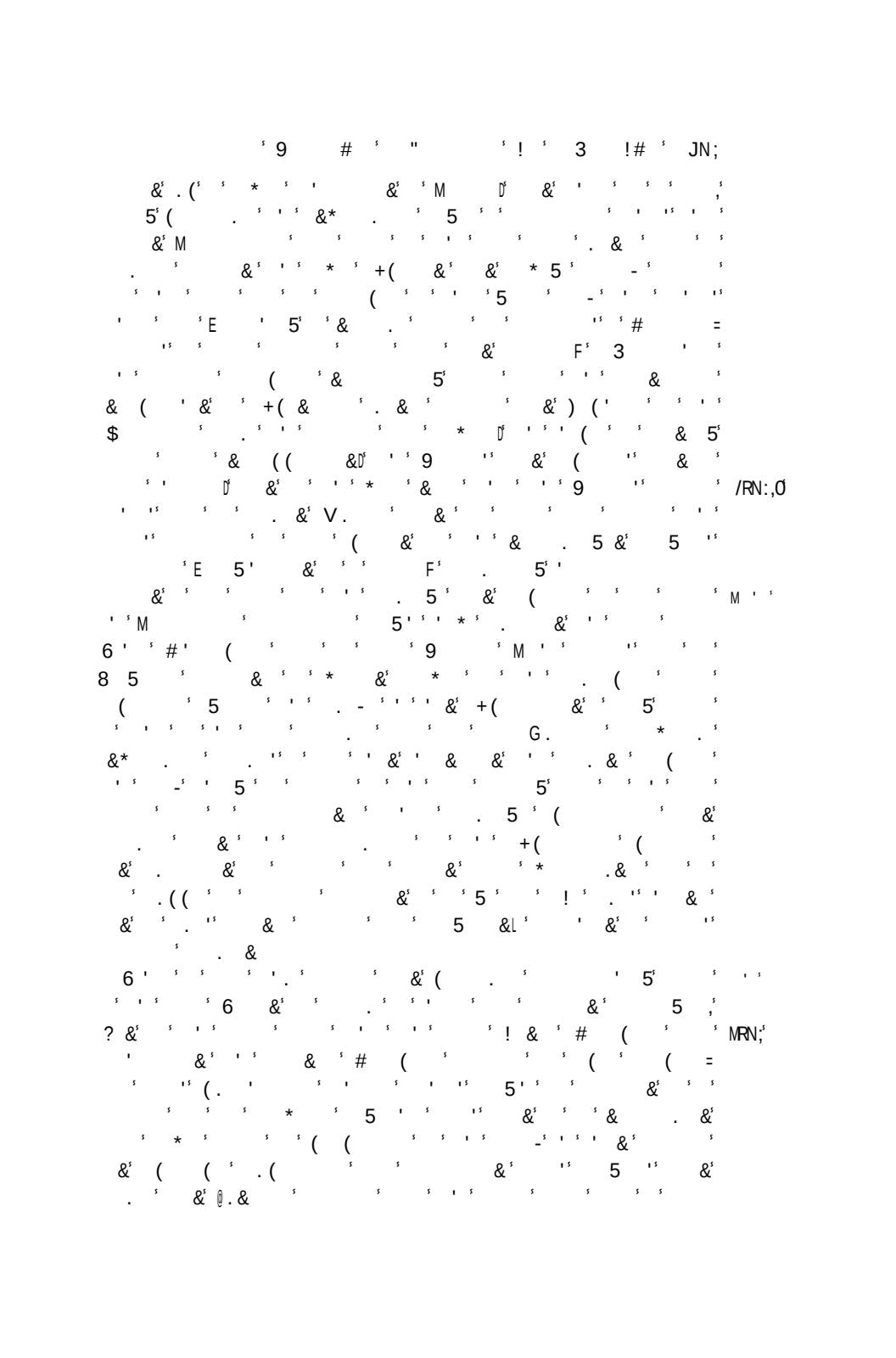


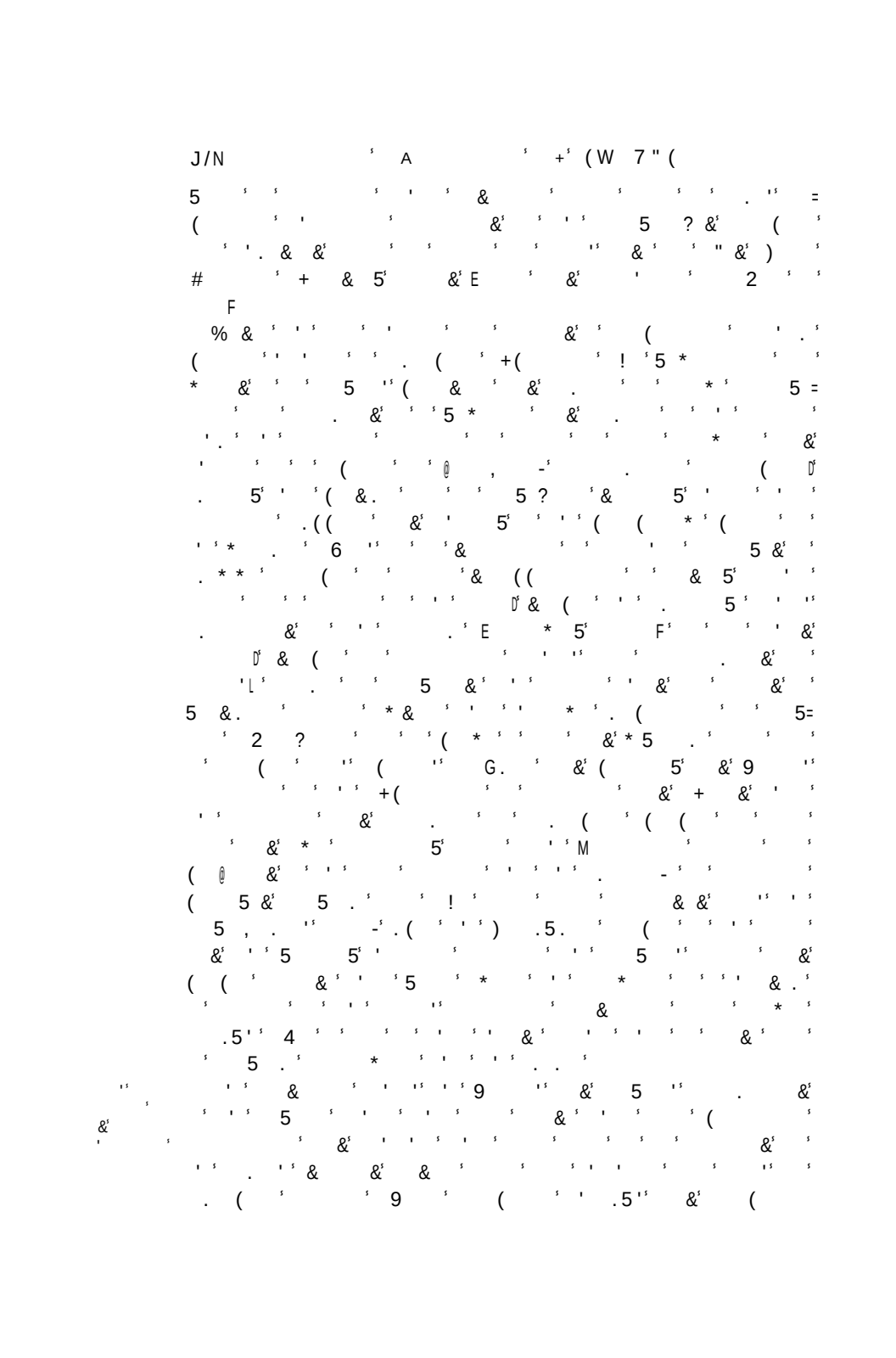


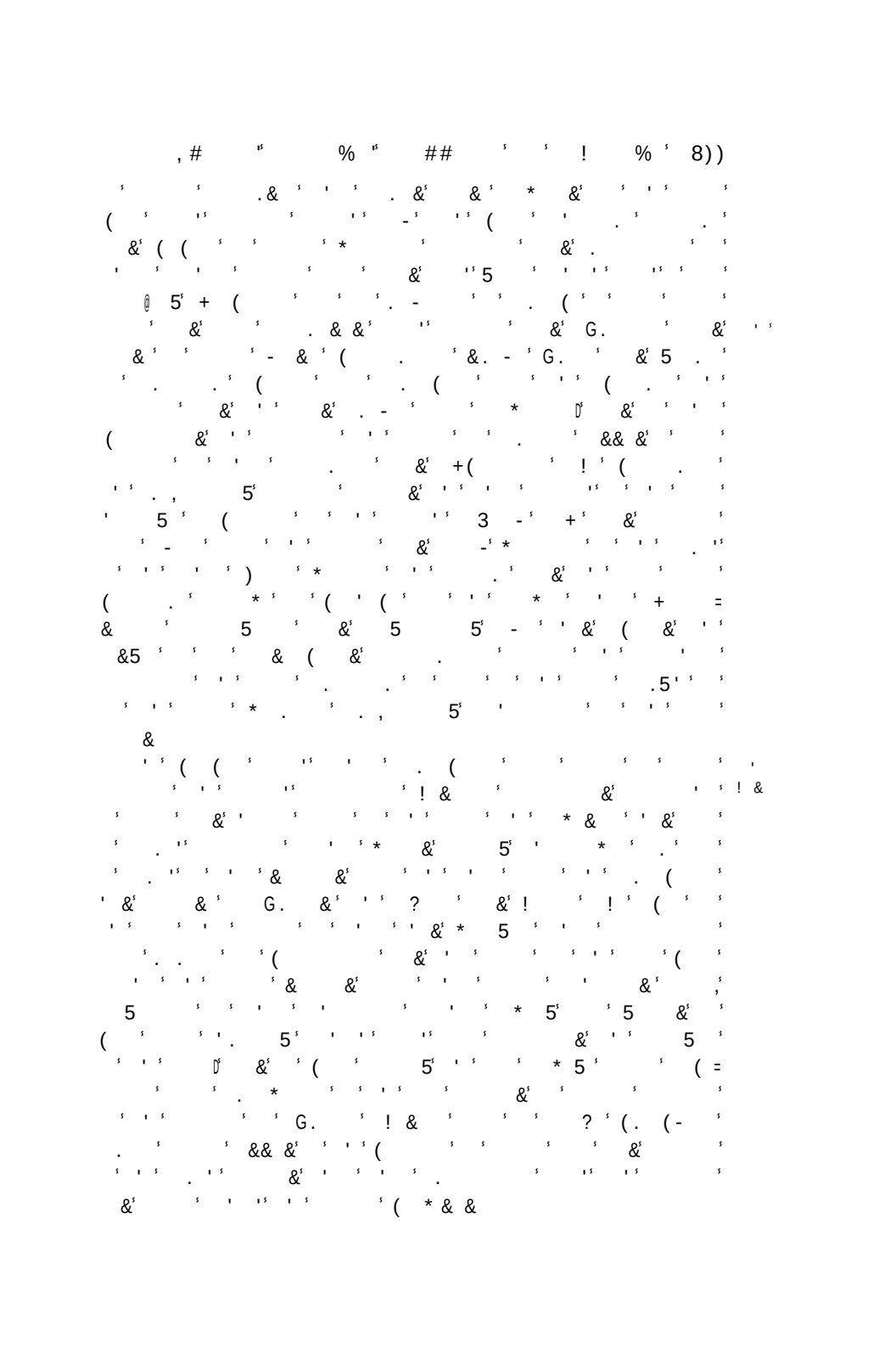


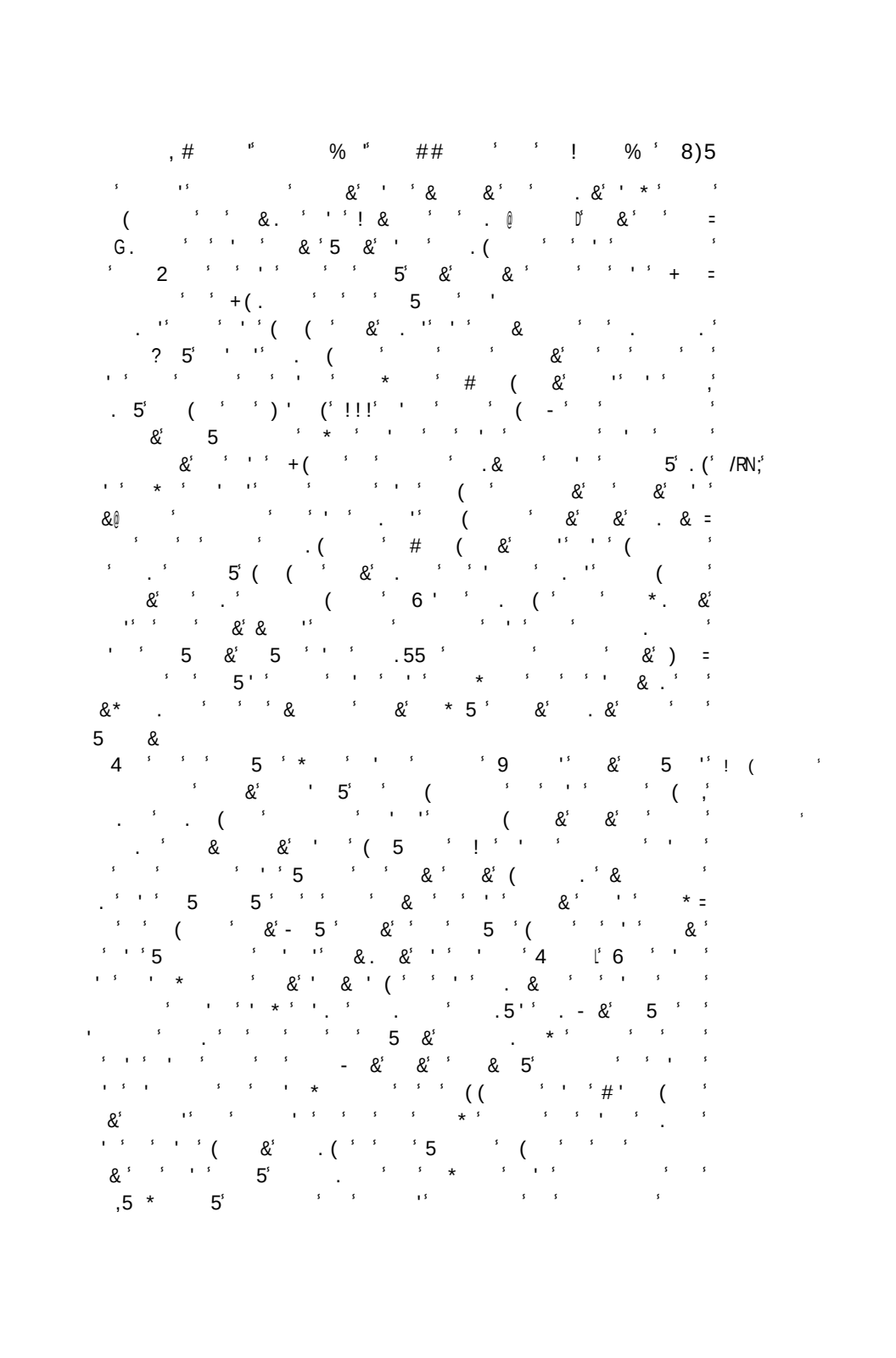
CHAMPLAIN'S *Habitation*, Quebec.

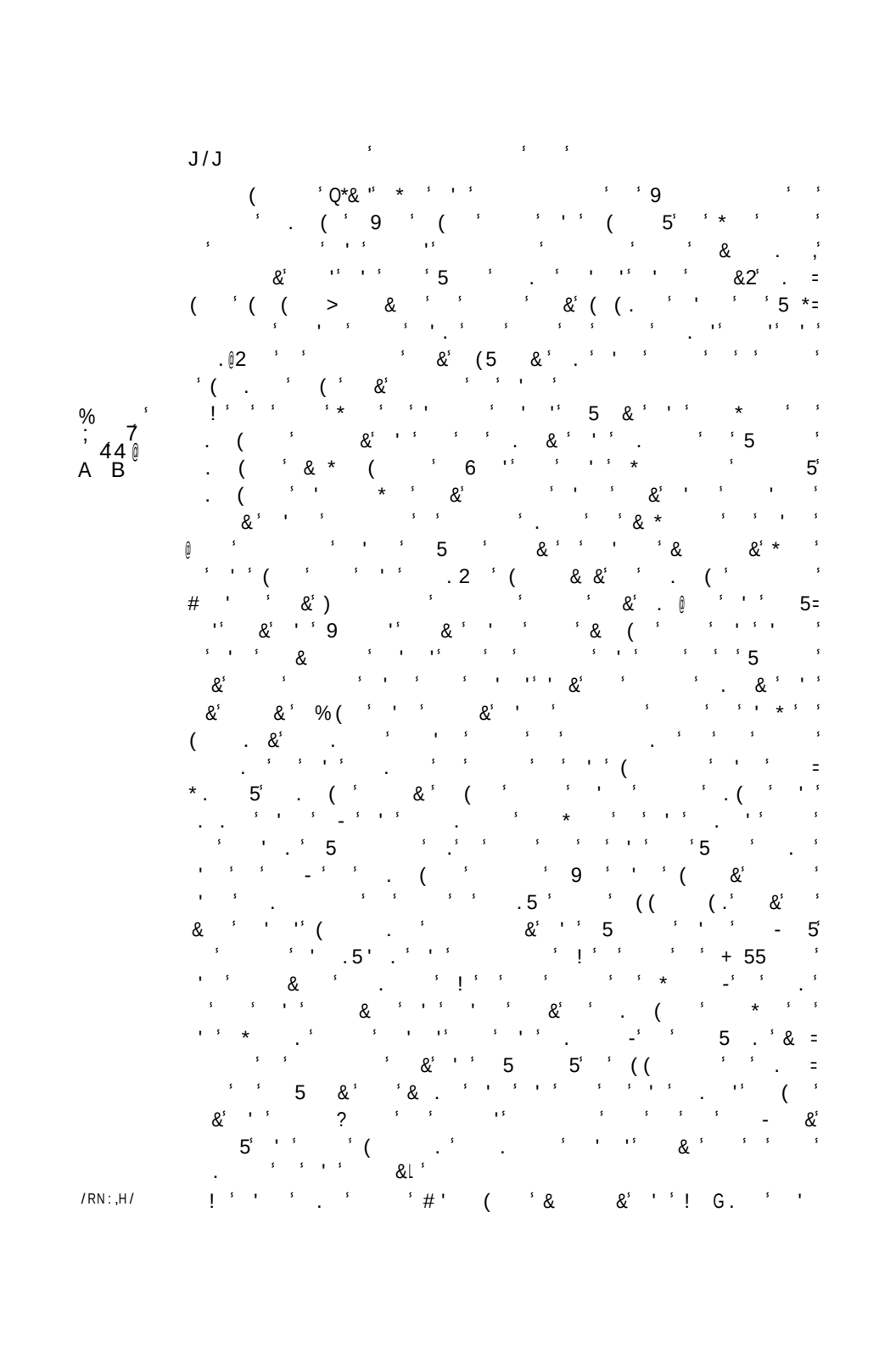
From Champlain's *Voyages*, 1613. By courtesy of the New York Public Library.

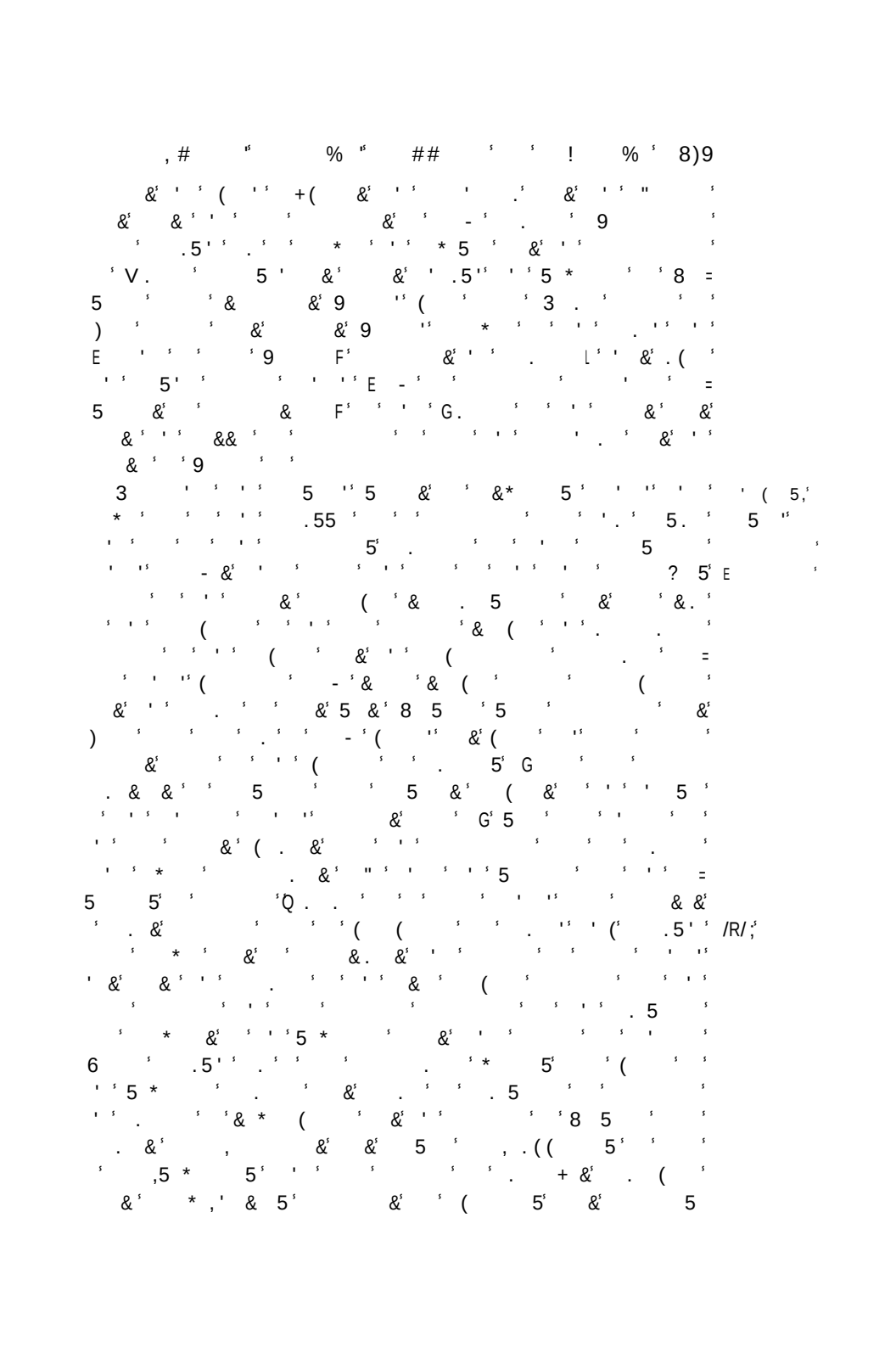












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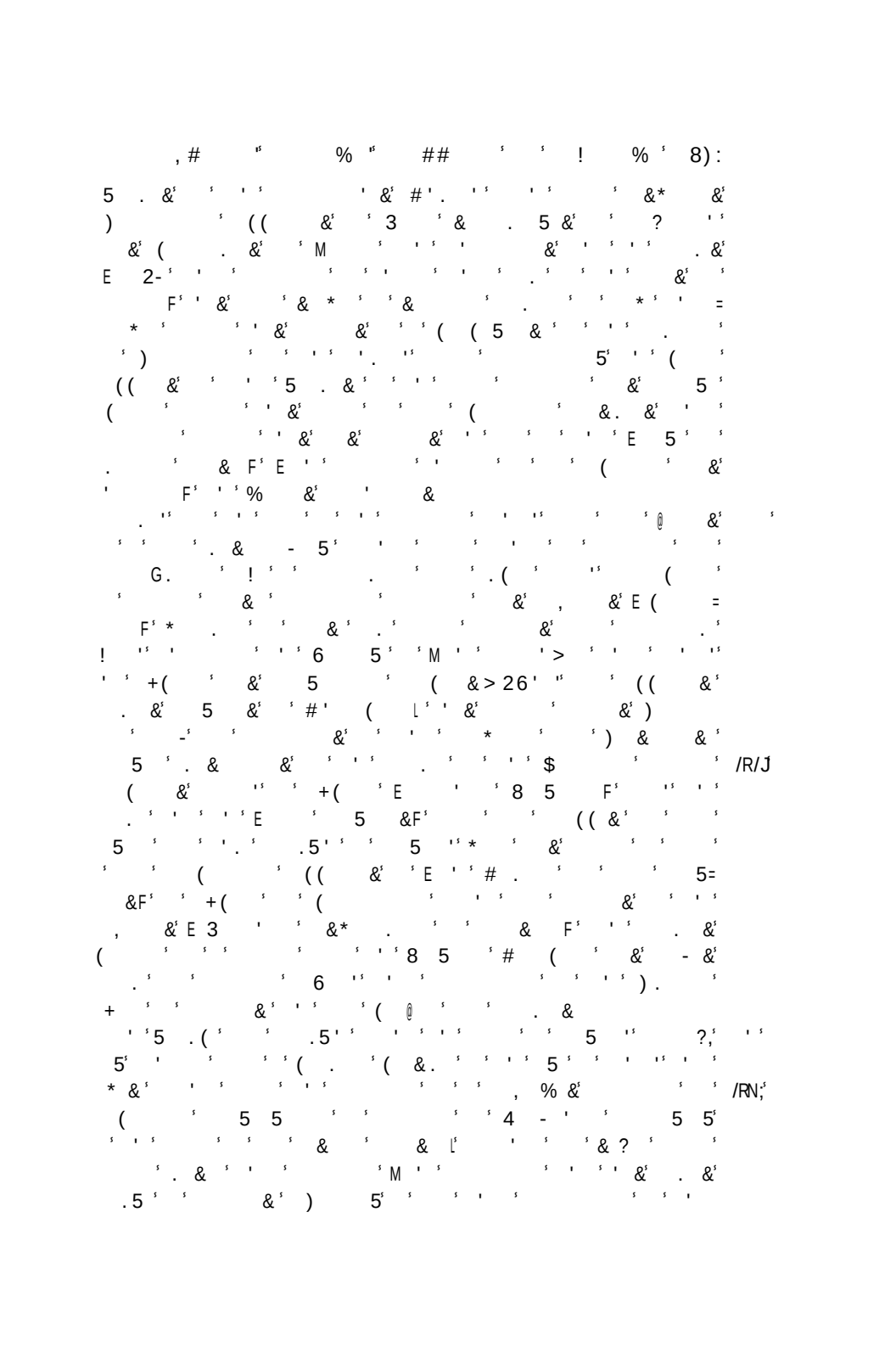

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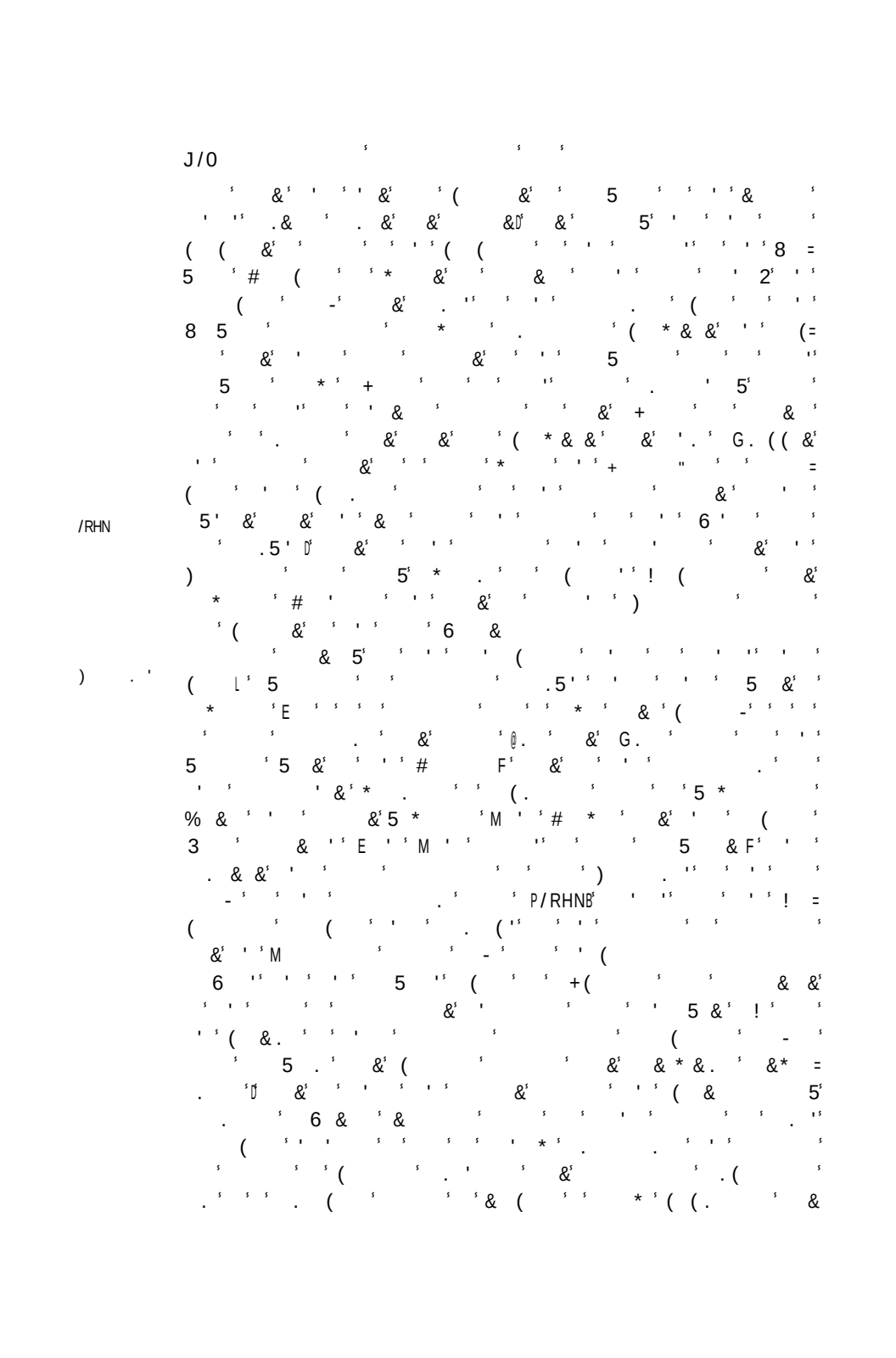
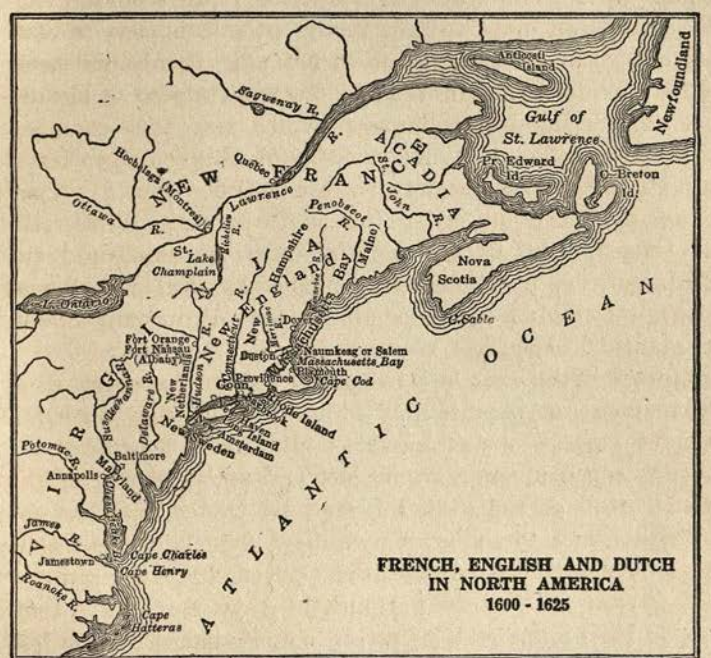


build up real colonies of white blood beyond the sea. Above all, it was to establish in a new land, for the first time, a popular form of government.

The Virginia and New Plymouth settlements came none too soon, if England was to gain foothold in America. Not

New Netherlands



merely were the French confirmed in the possession of the St. Lawrence region; the Dutch had already bestirred themselves to the same end. Before the Jamestown experiment was an assured success, long before the Pilgrim Fathers landed at Plymouth, those who had sent Henry Hudson out to find a "way across the pole to the isles of spicery," and equipped the *Half Moon* with which he made his way up the great river christened after him, had laid their plans to secure a foothold in that promising region. The traders followed close on Hudson's track. A post was soon established on Manhattan Island at the river's mouth; and within five years

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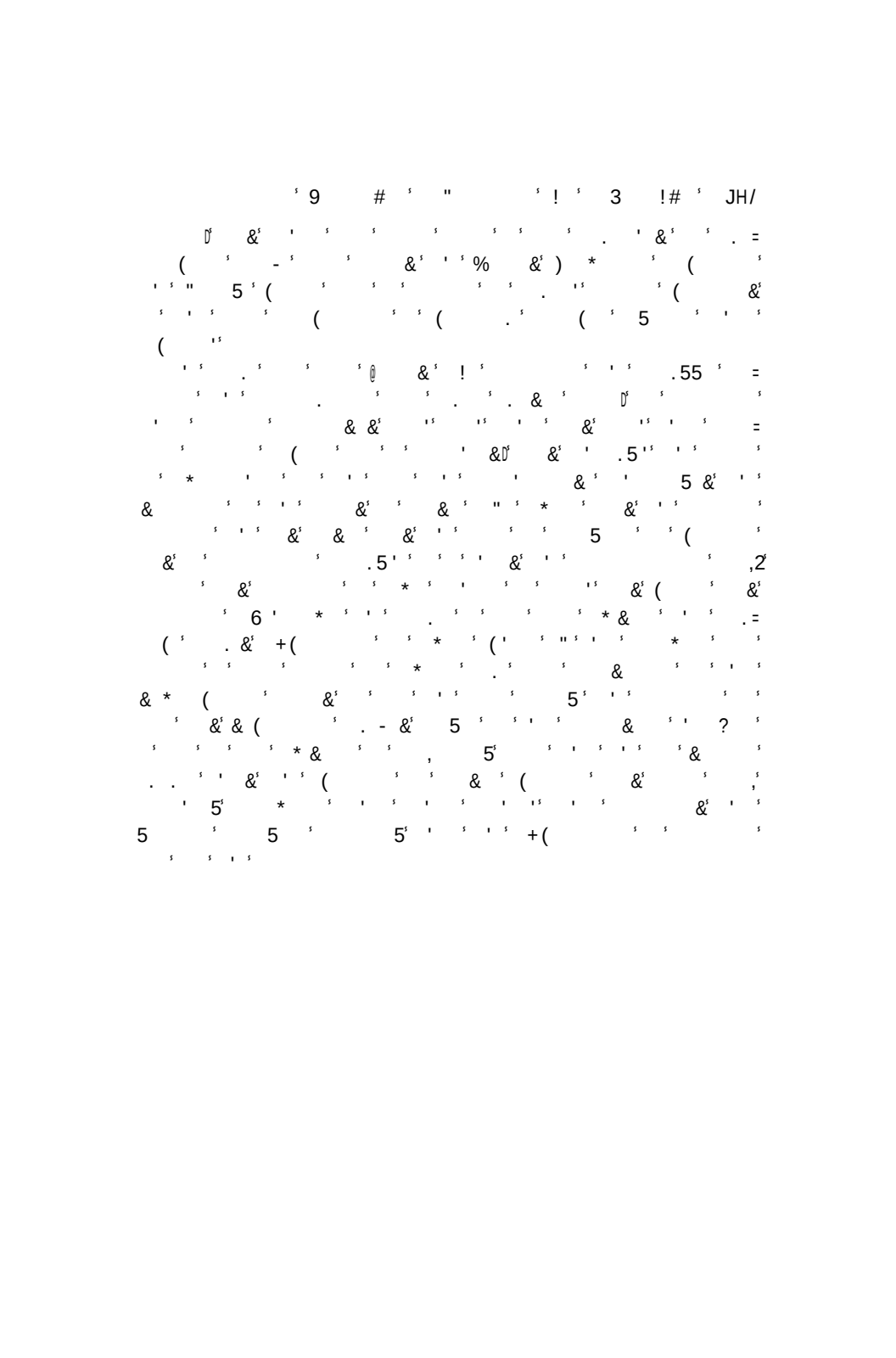
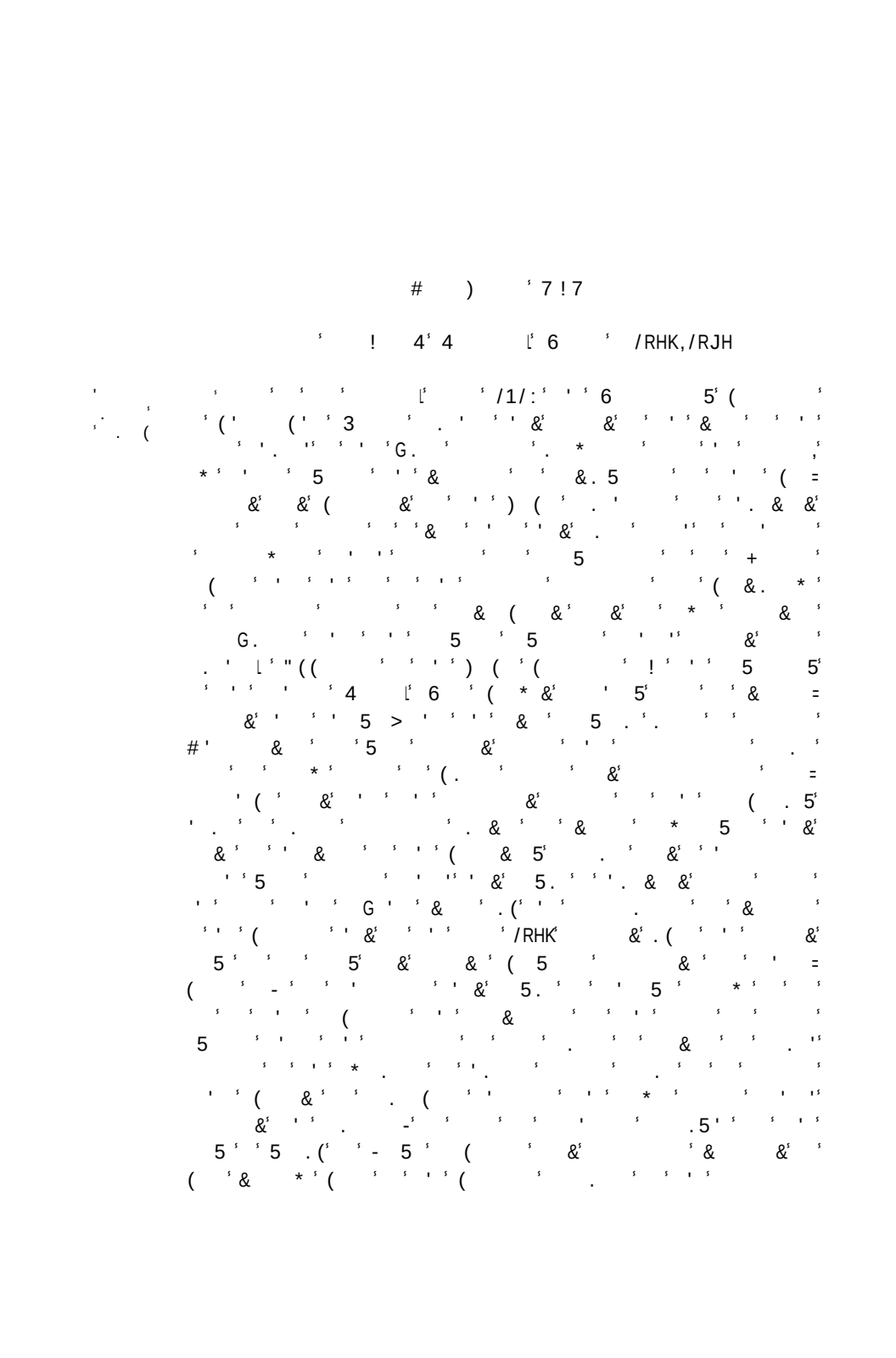
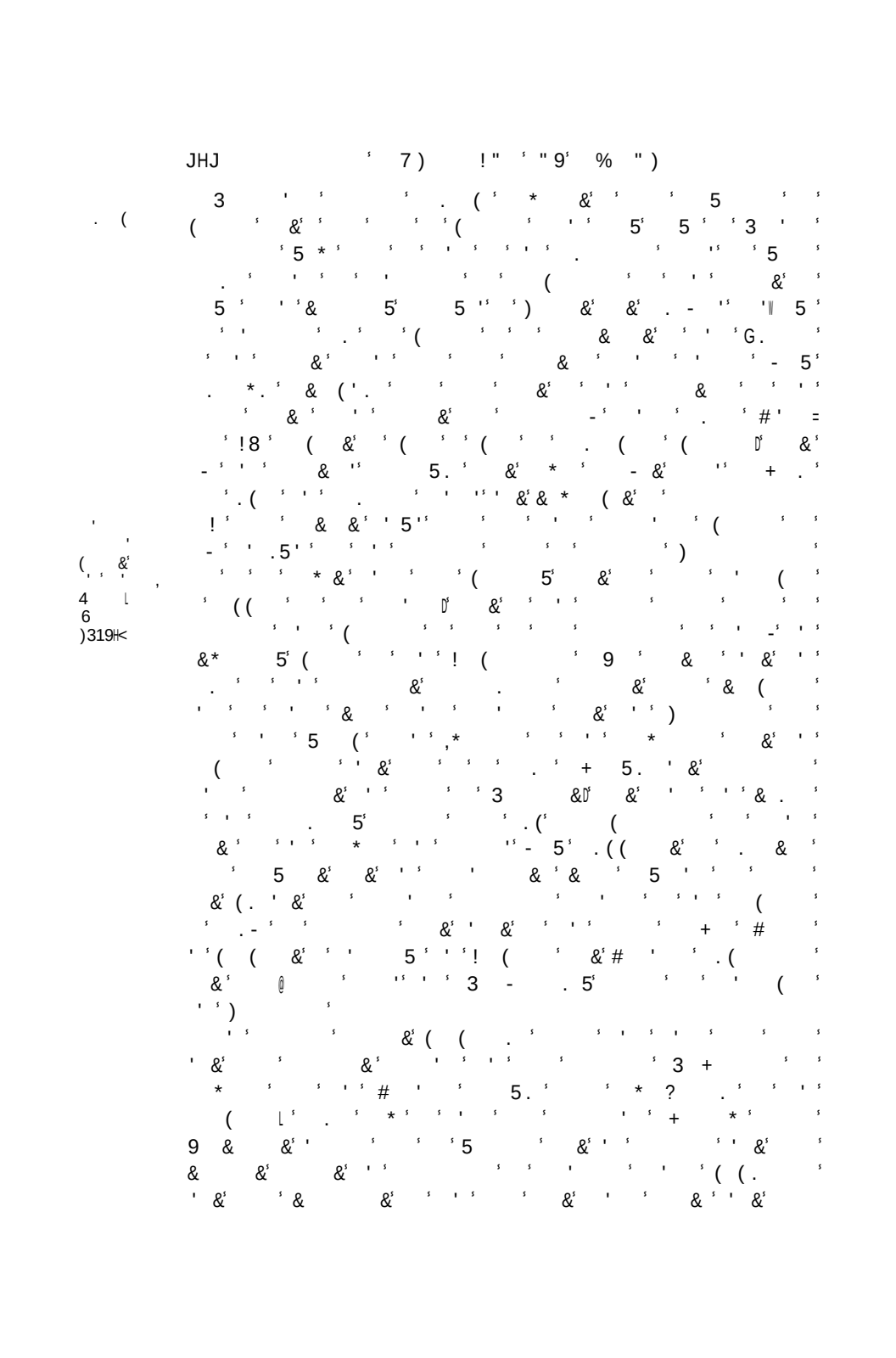
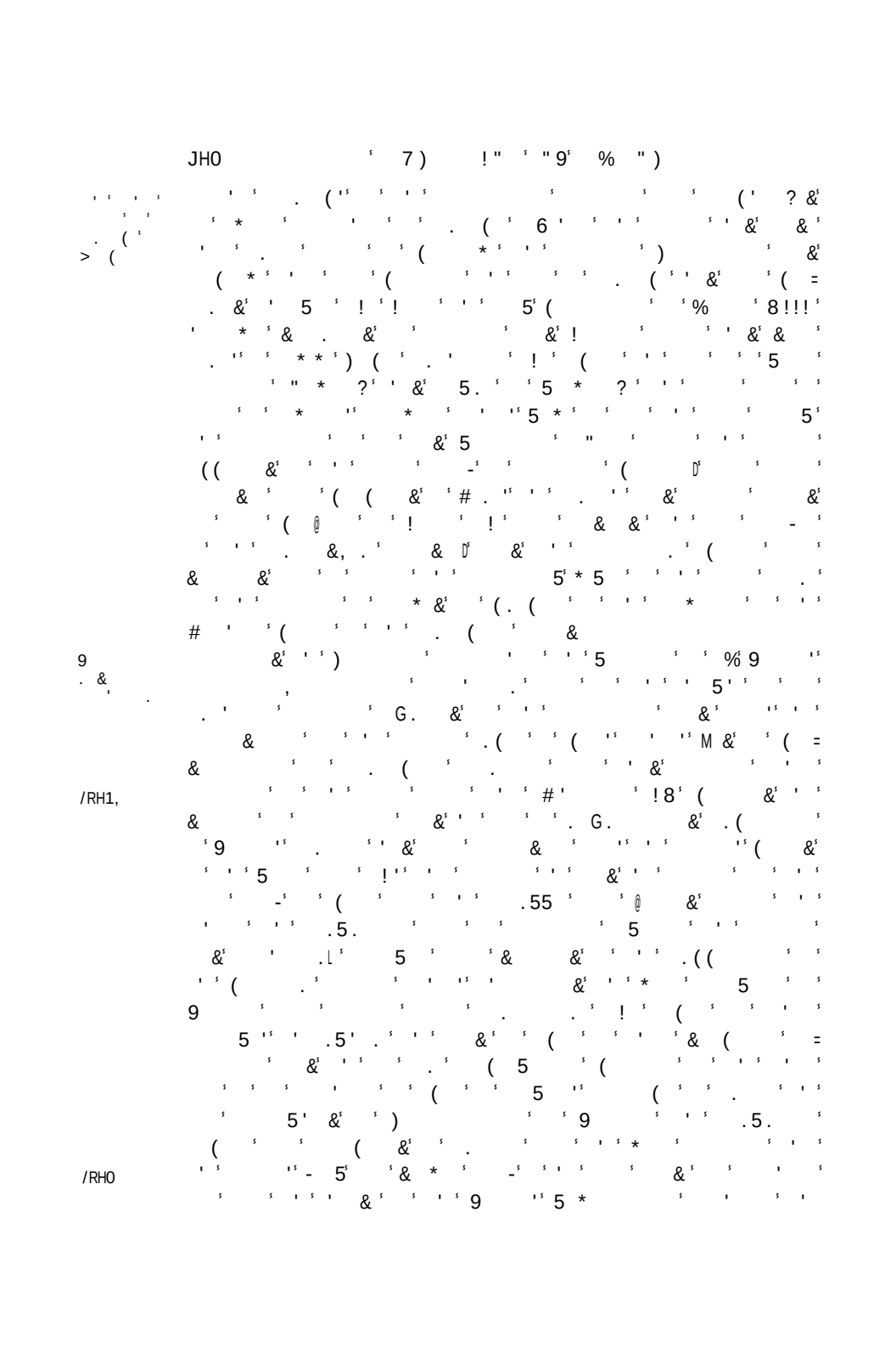
NEW AMSTERDAM, ABOUT 1630.

From Hartgers's *Beschrijvingh van Virginia*. Interesting not only in itself, but as an example of the numerous descriptions of the world produced in Holland during the 17th century.









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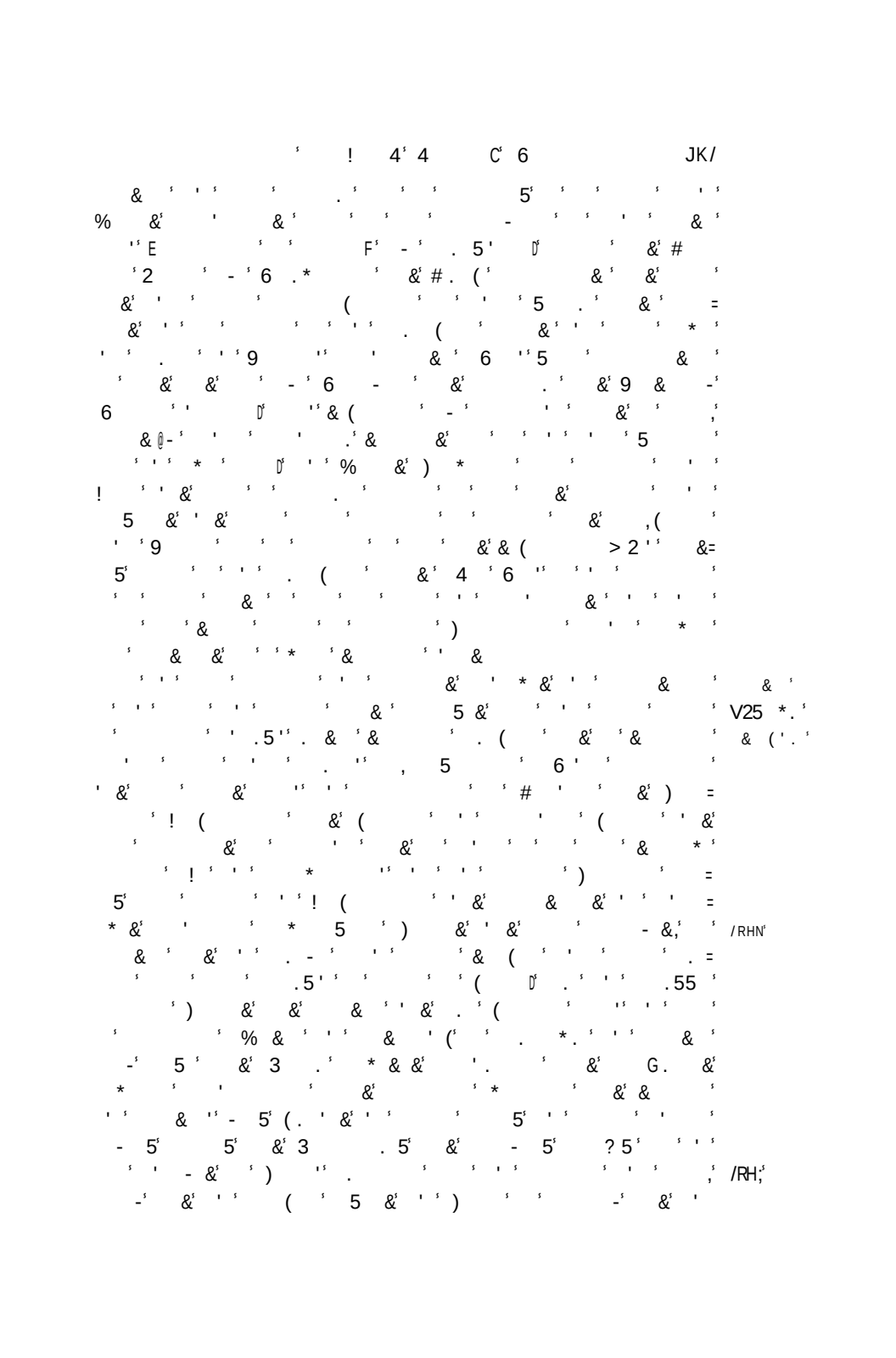

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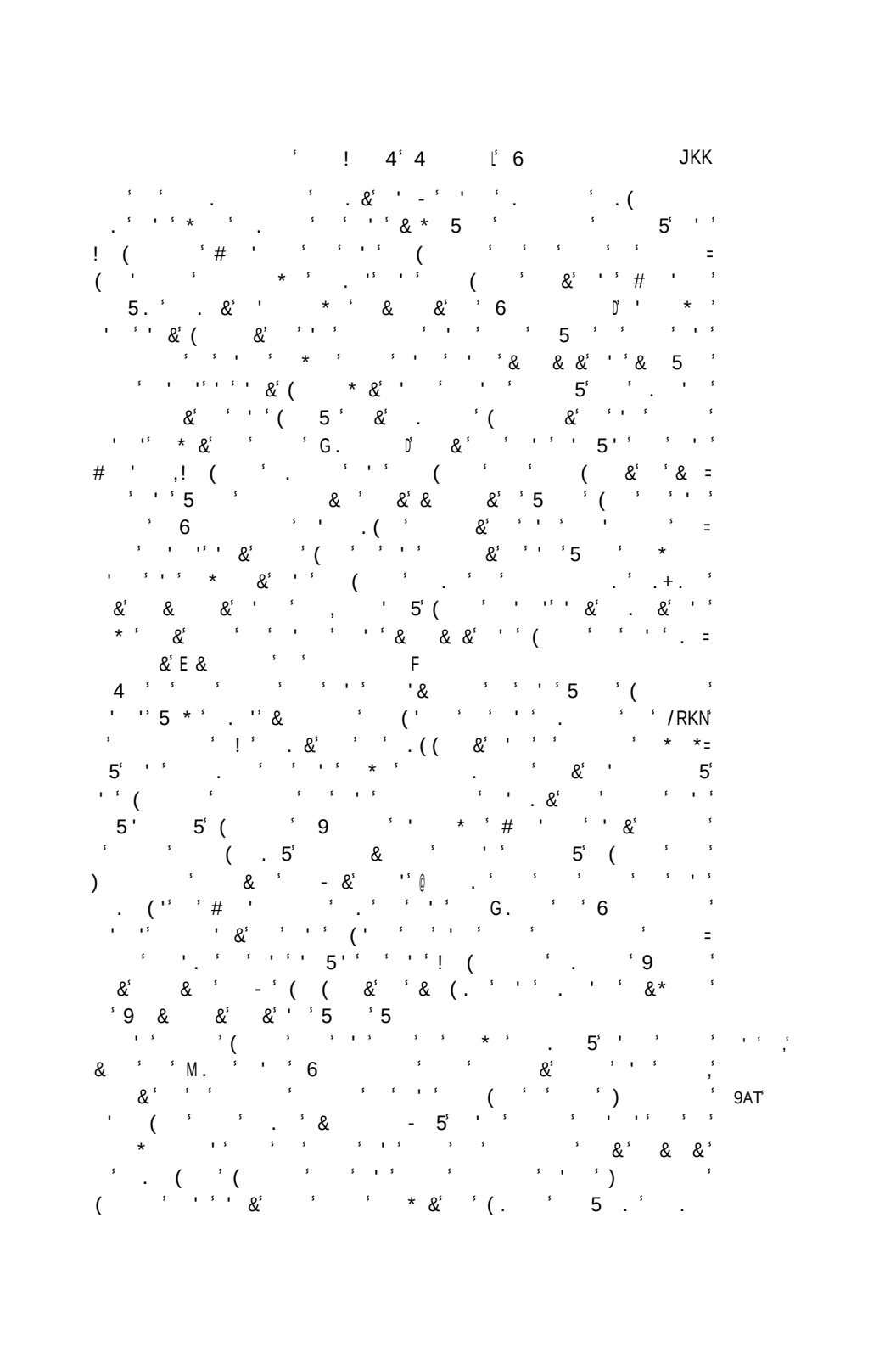

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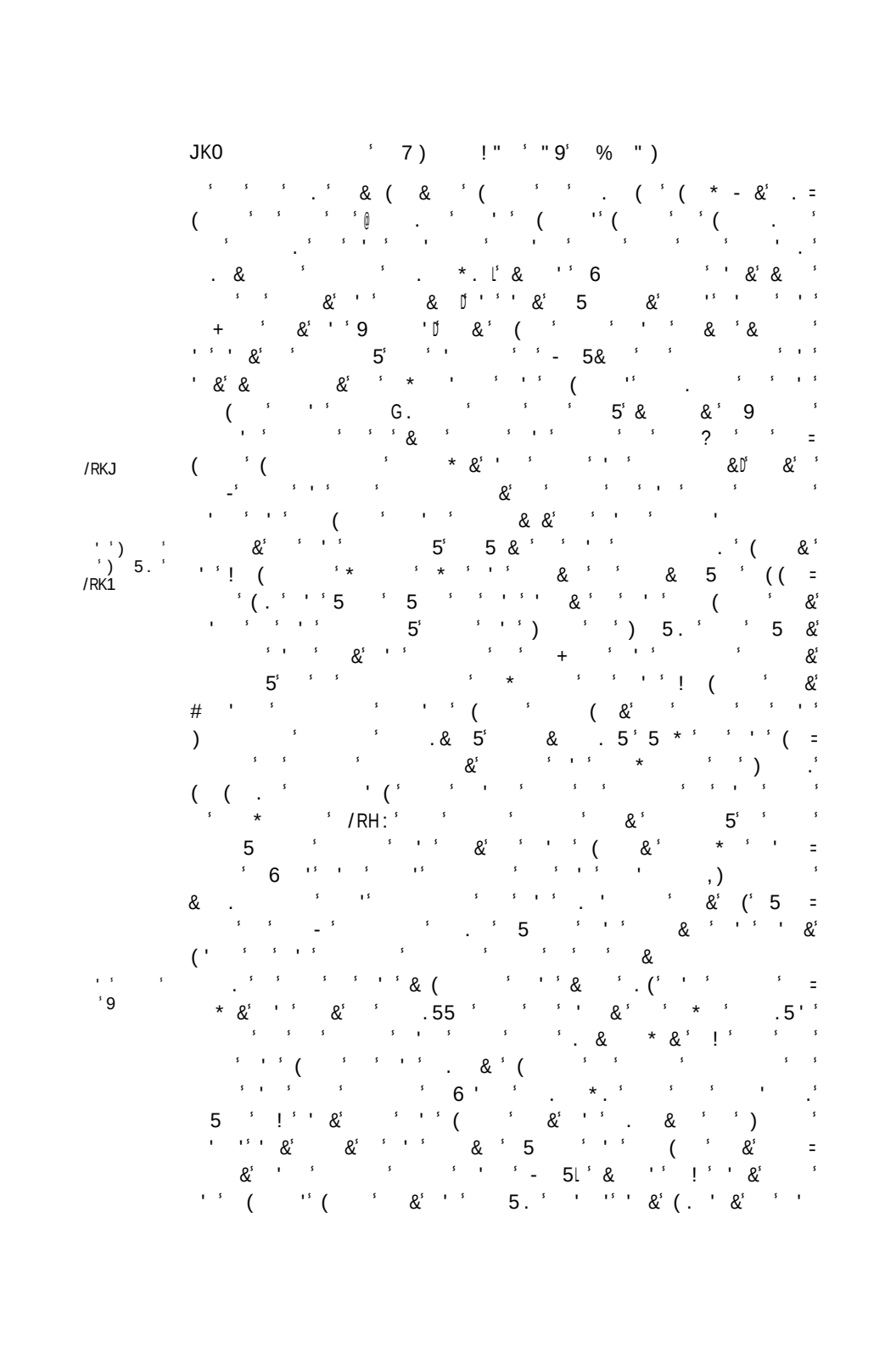

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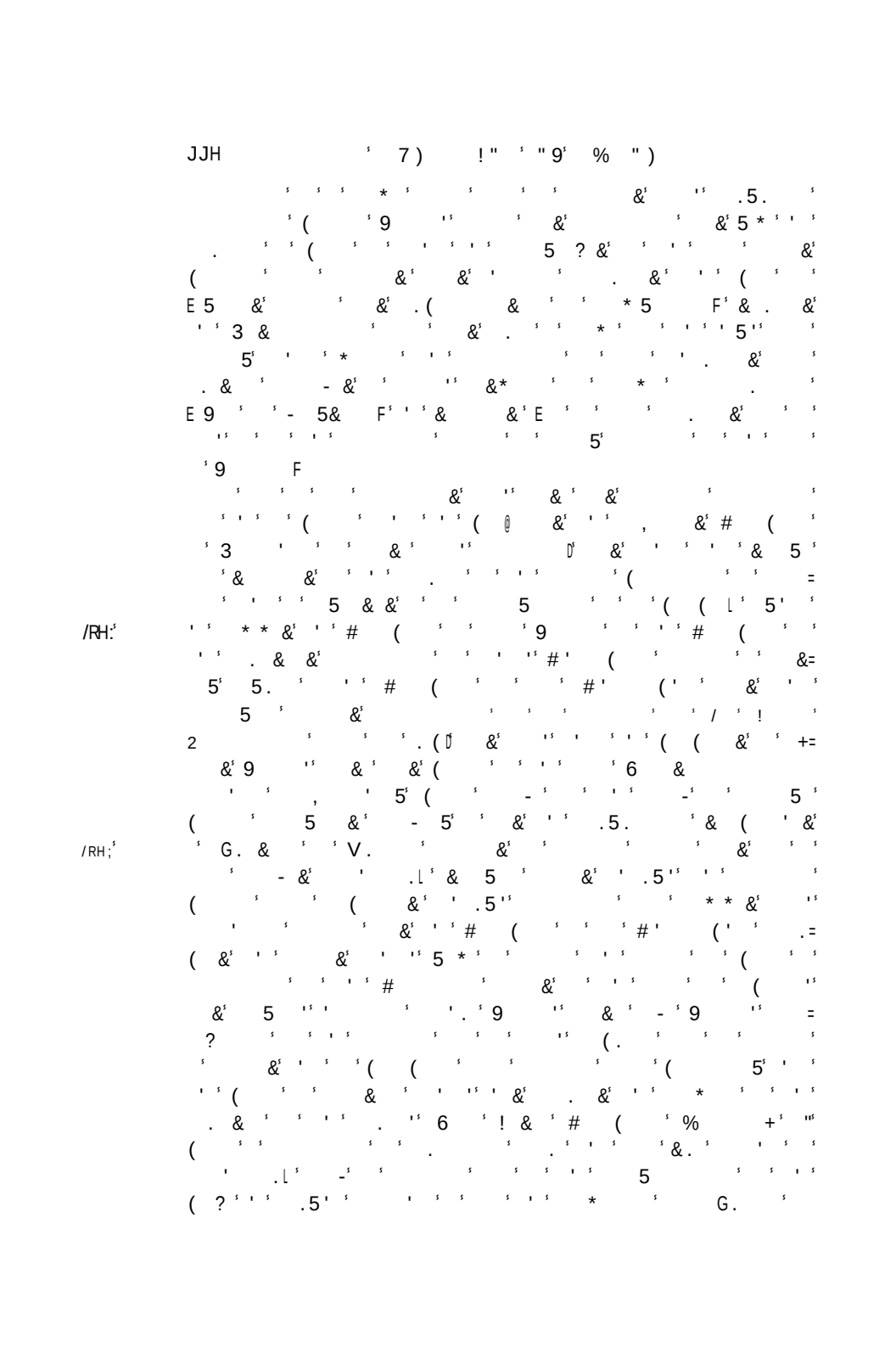

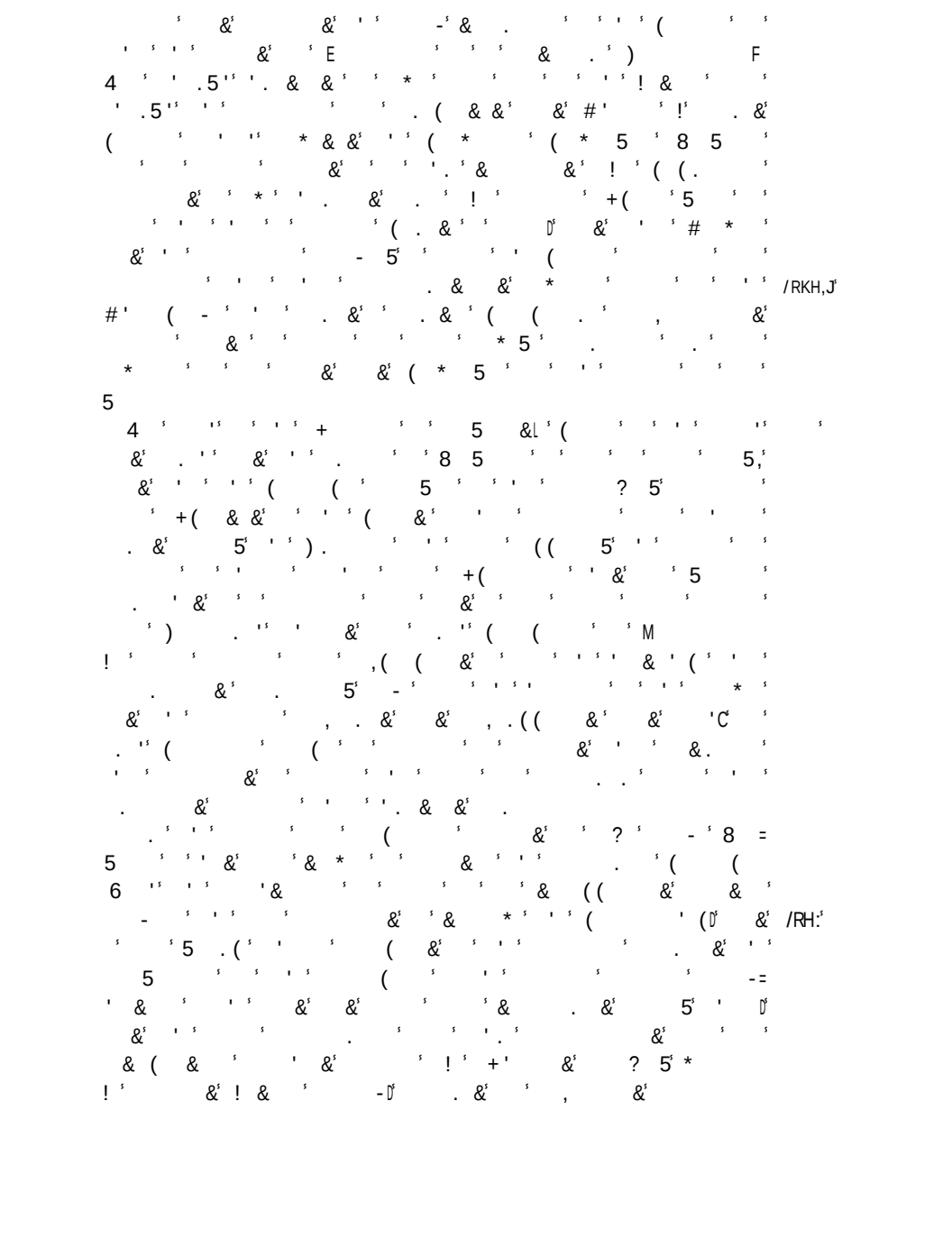

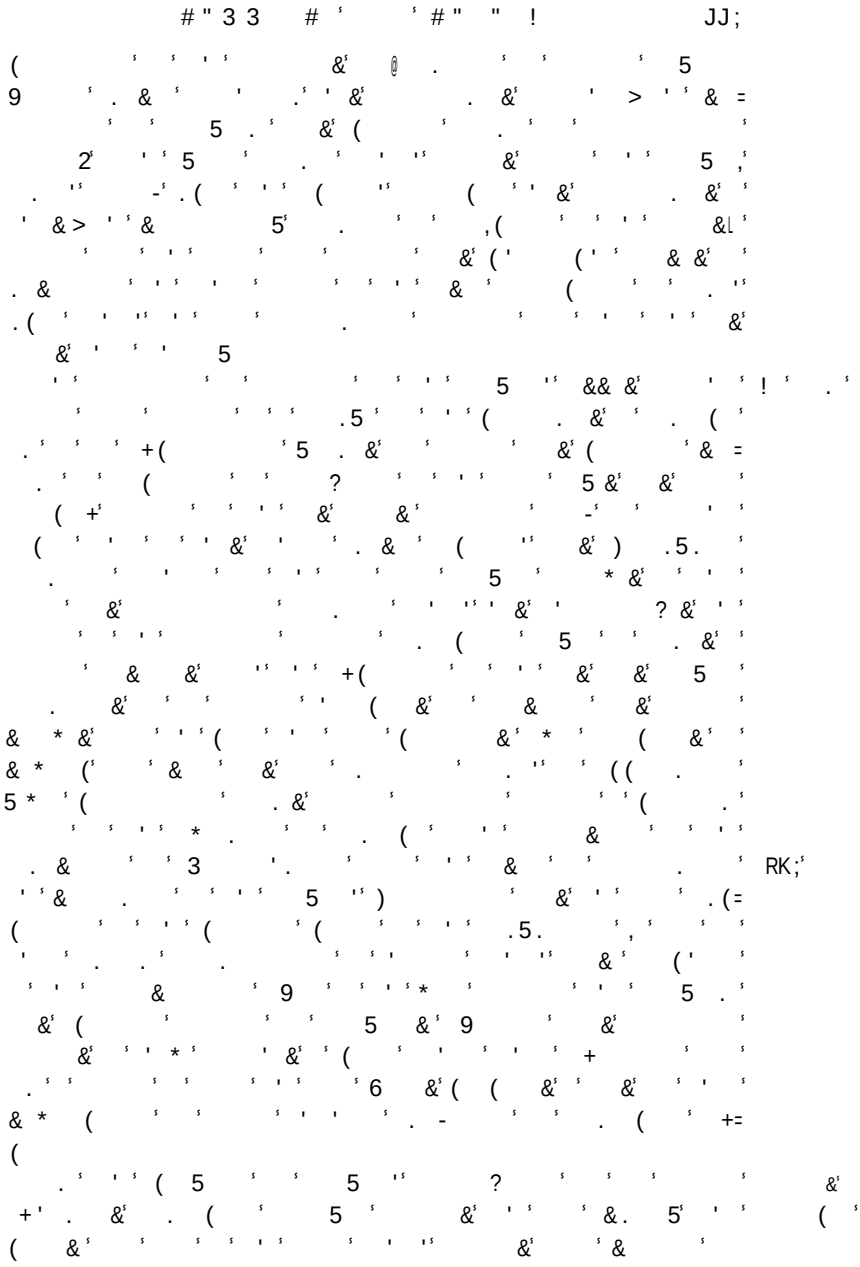

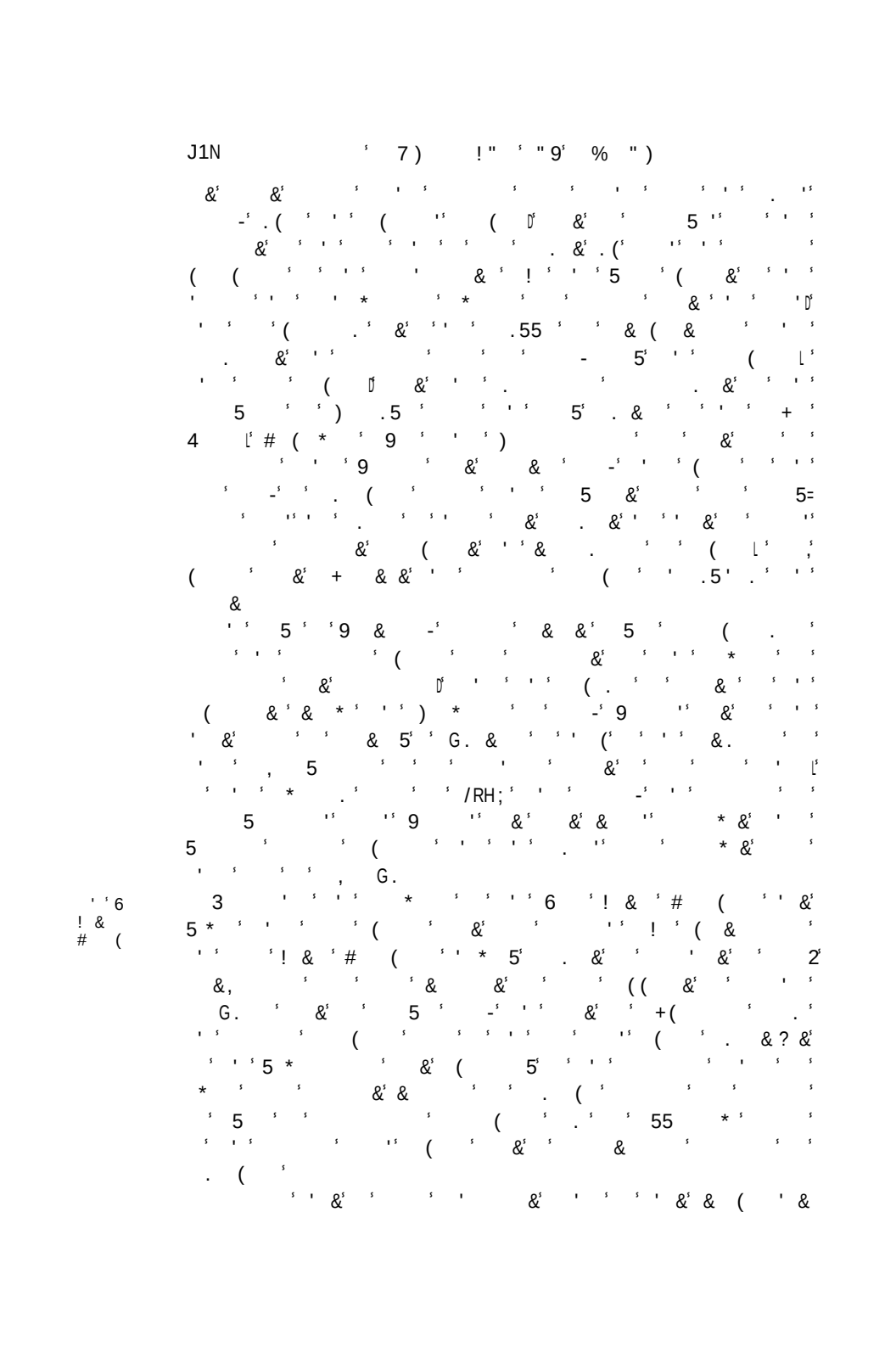

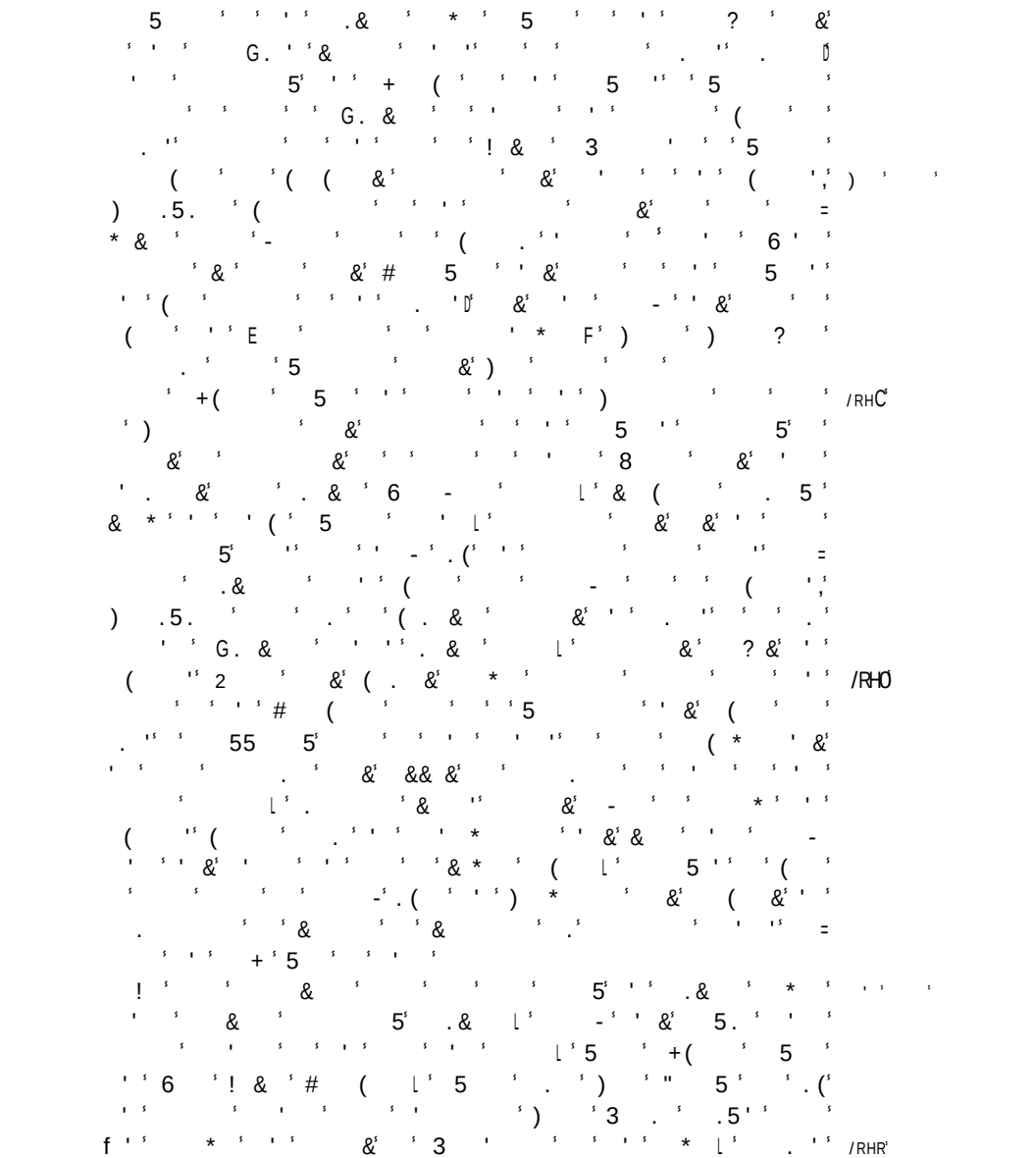

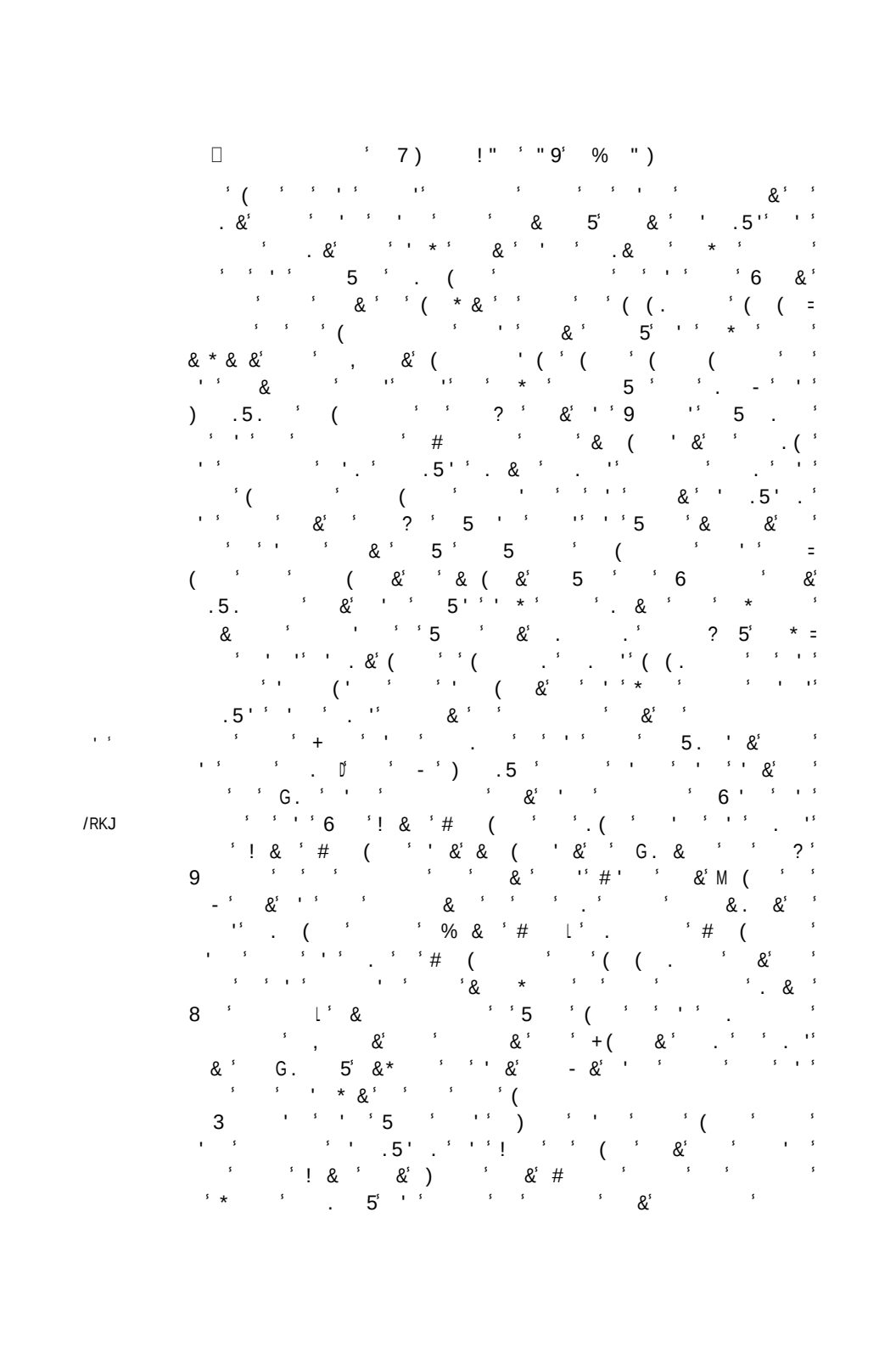

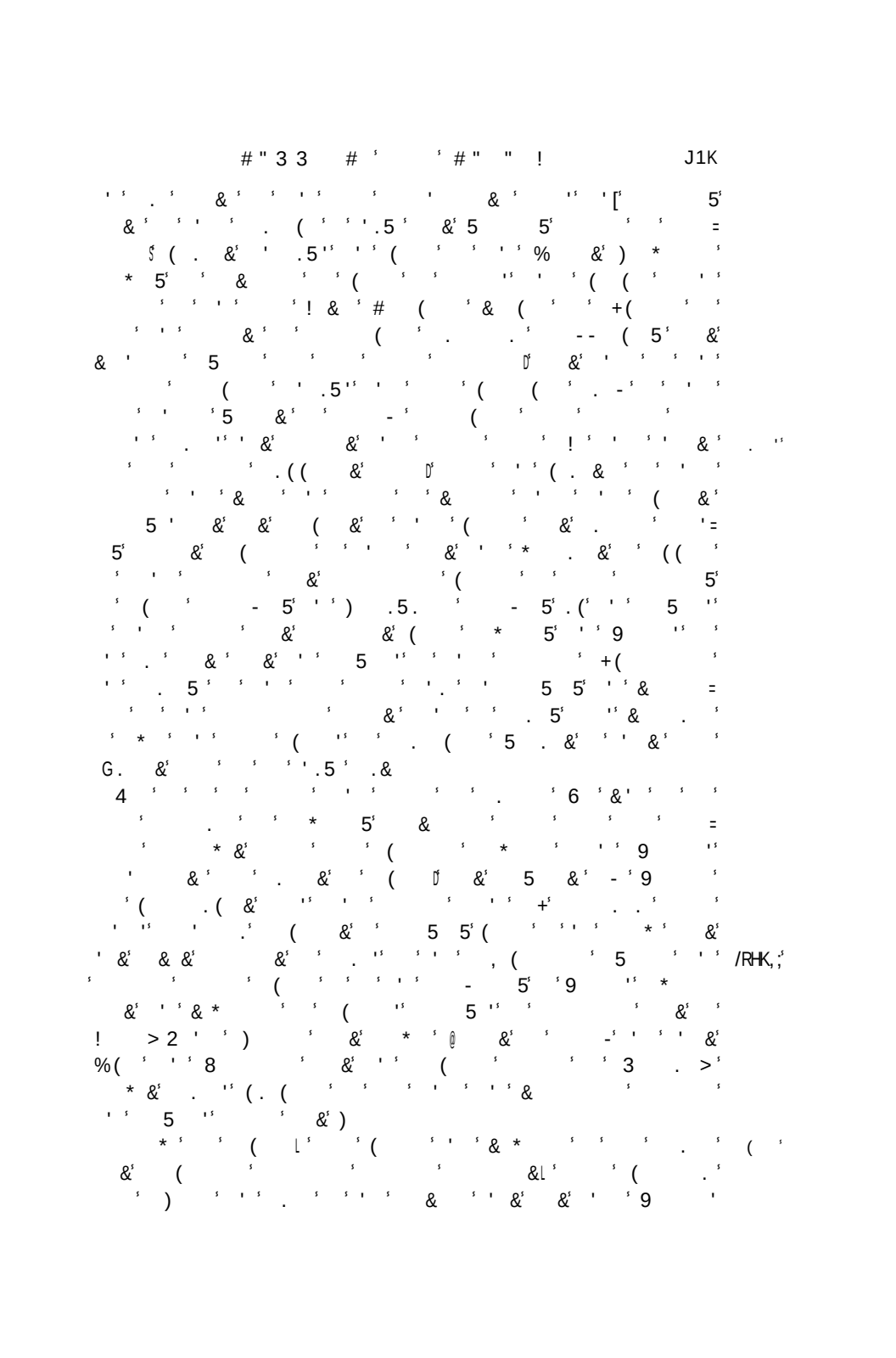

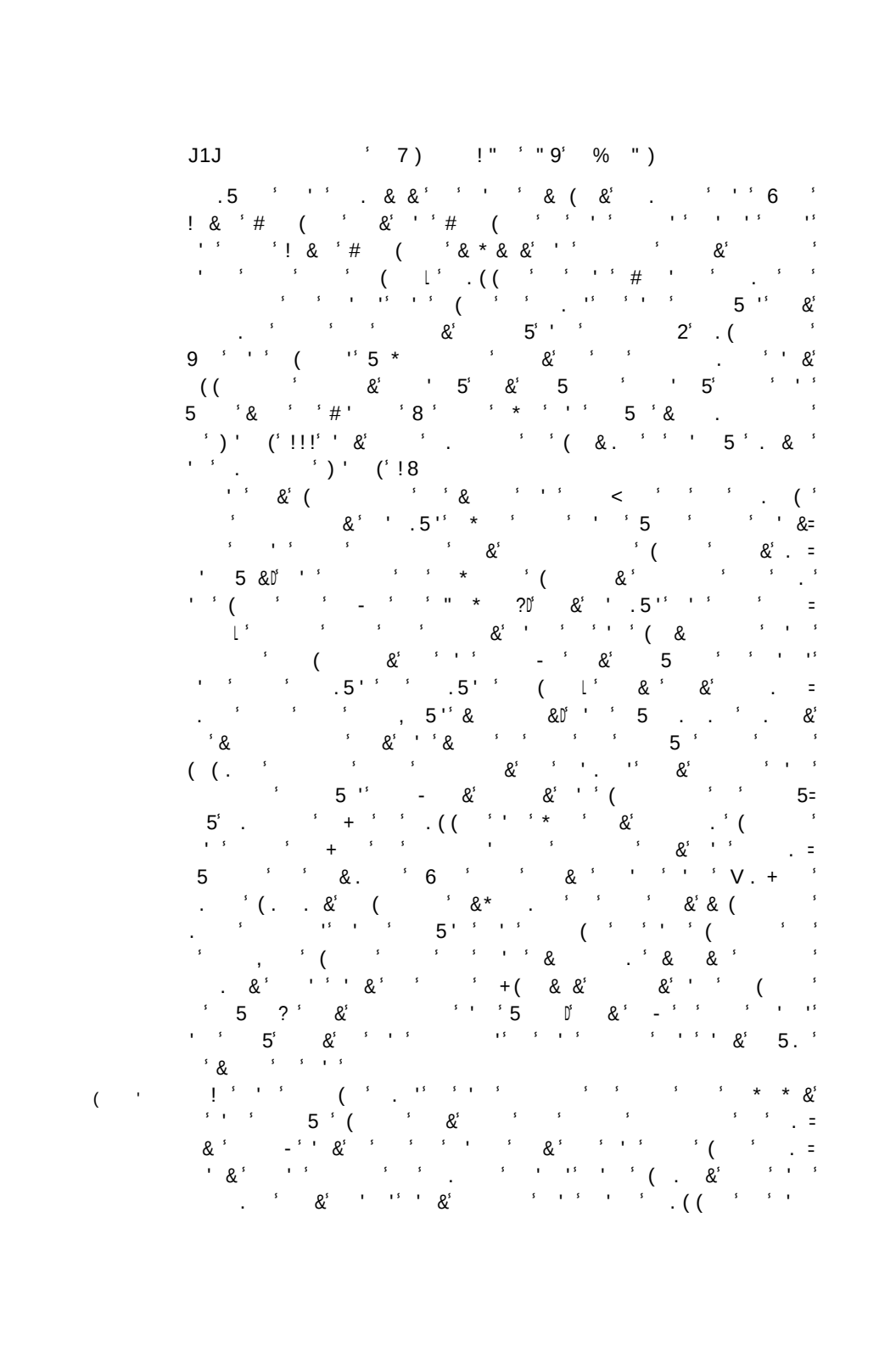

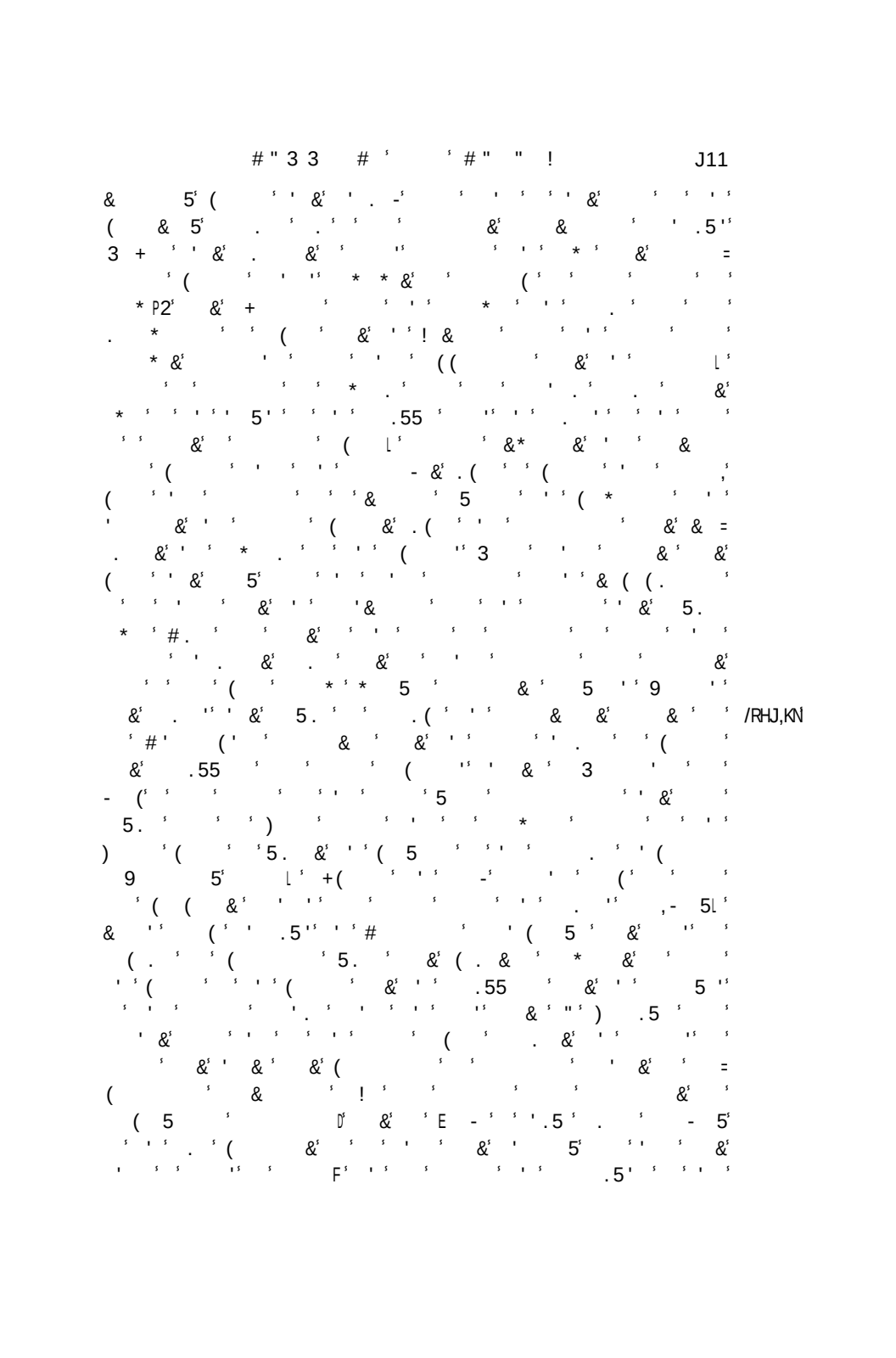

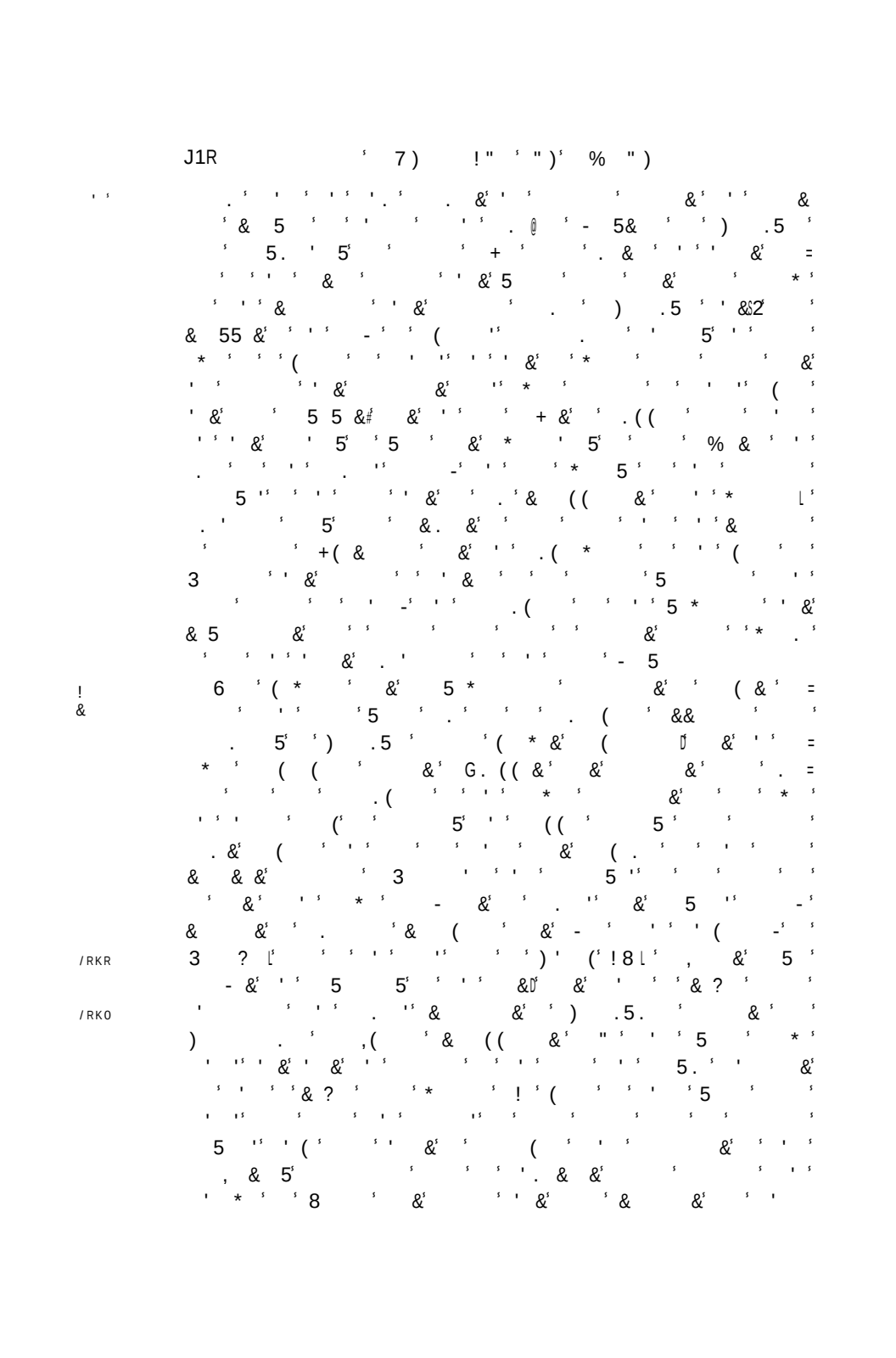

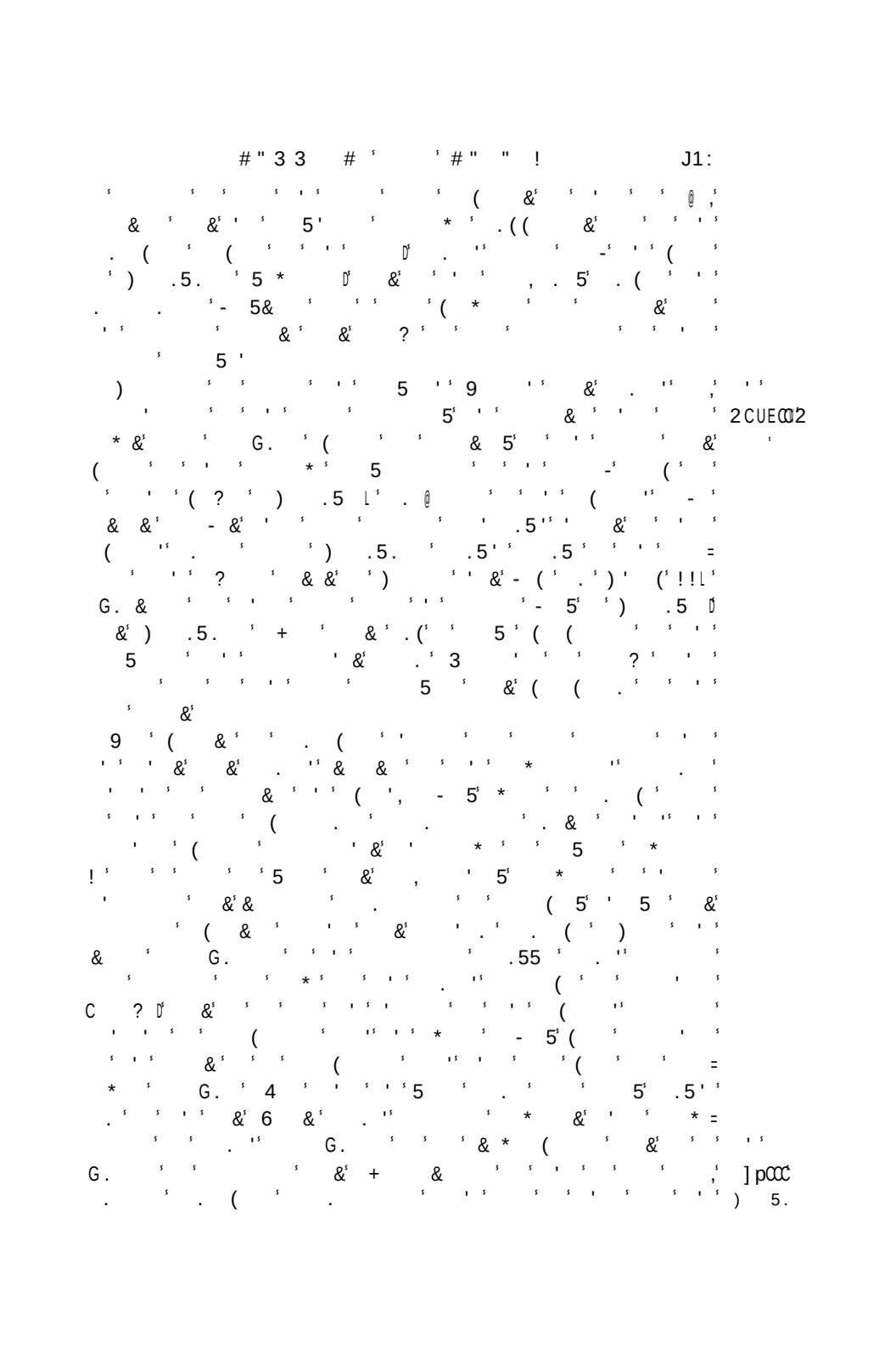

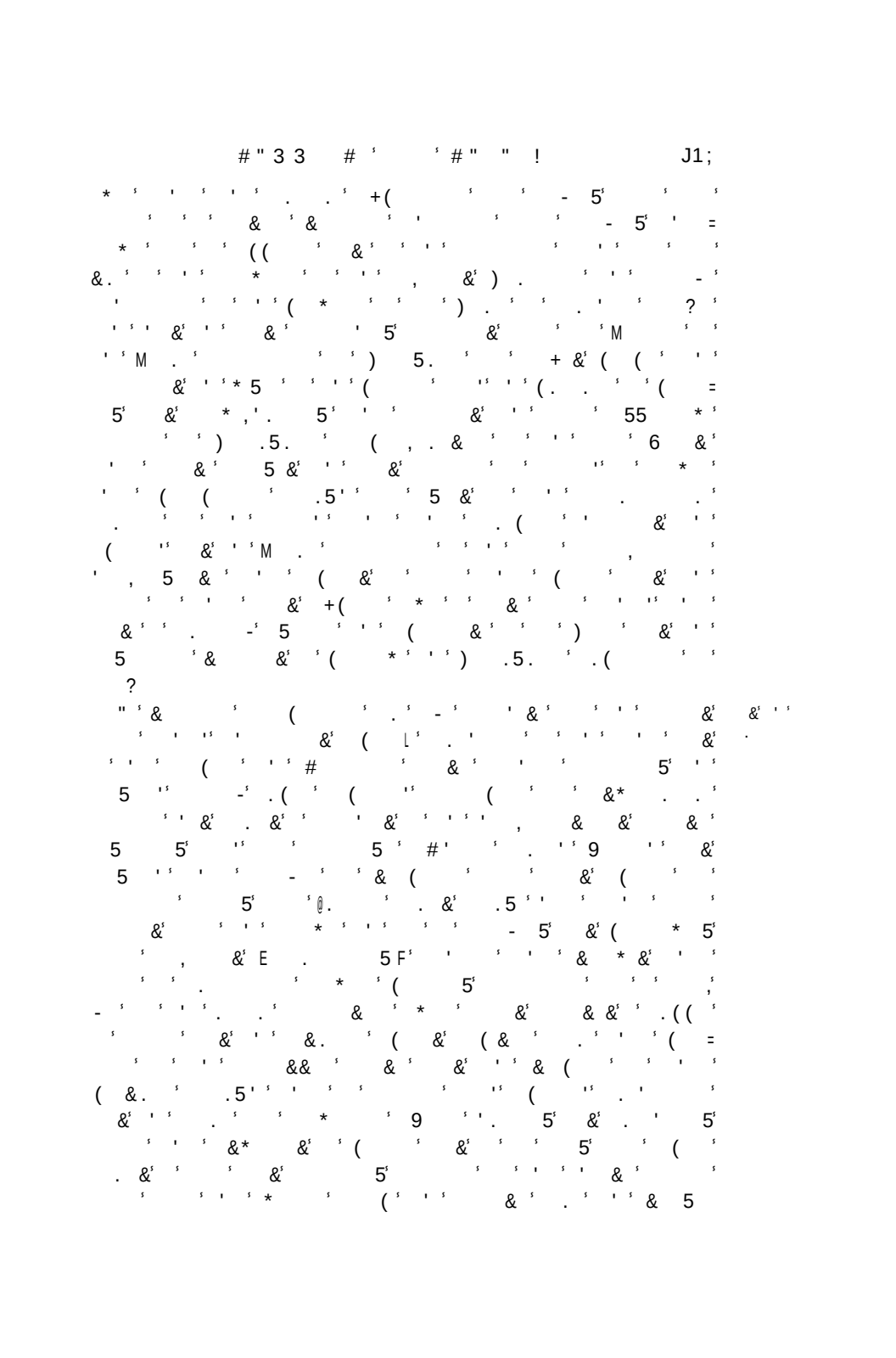

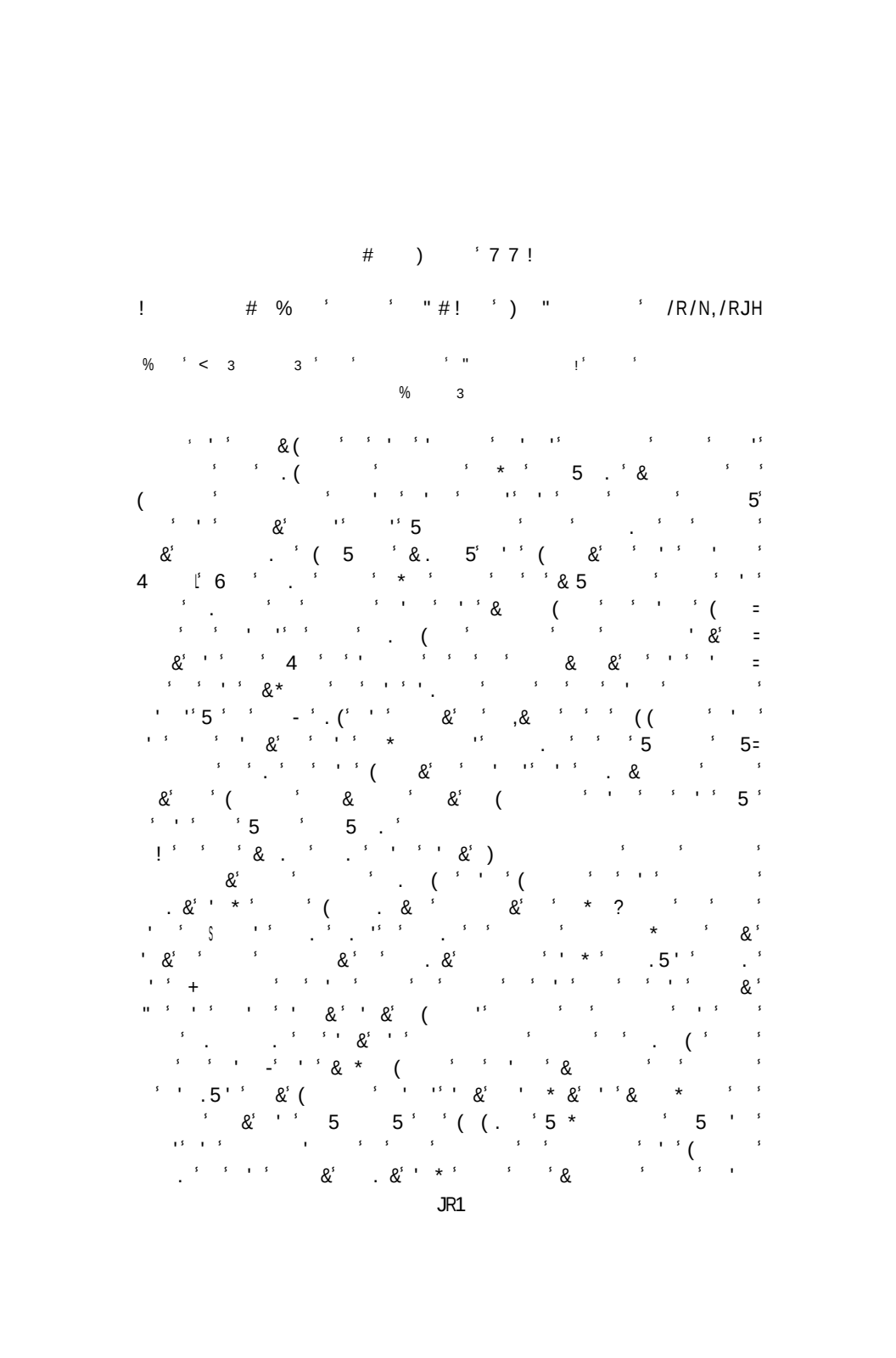

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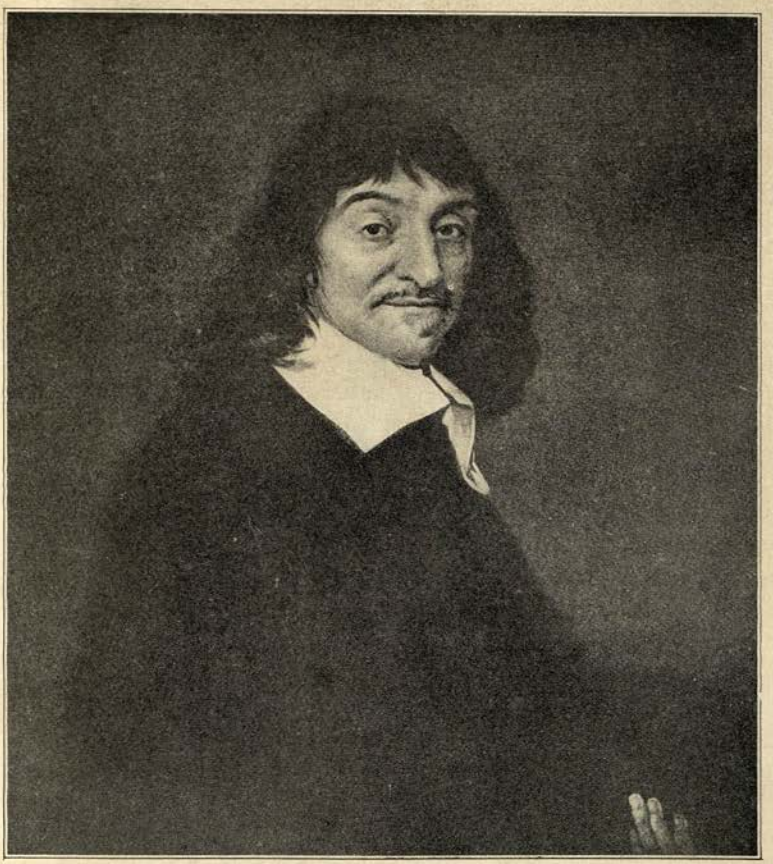

DESCARTES.

After the painting by Franz Hals.

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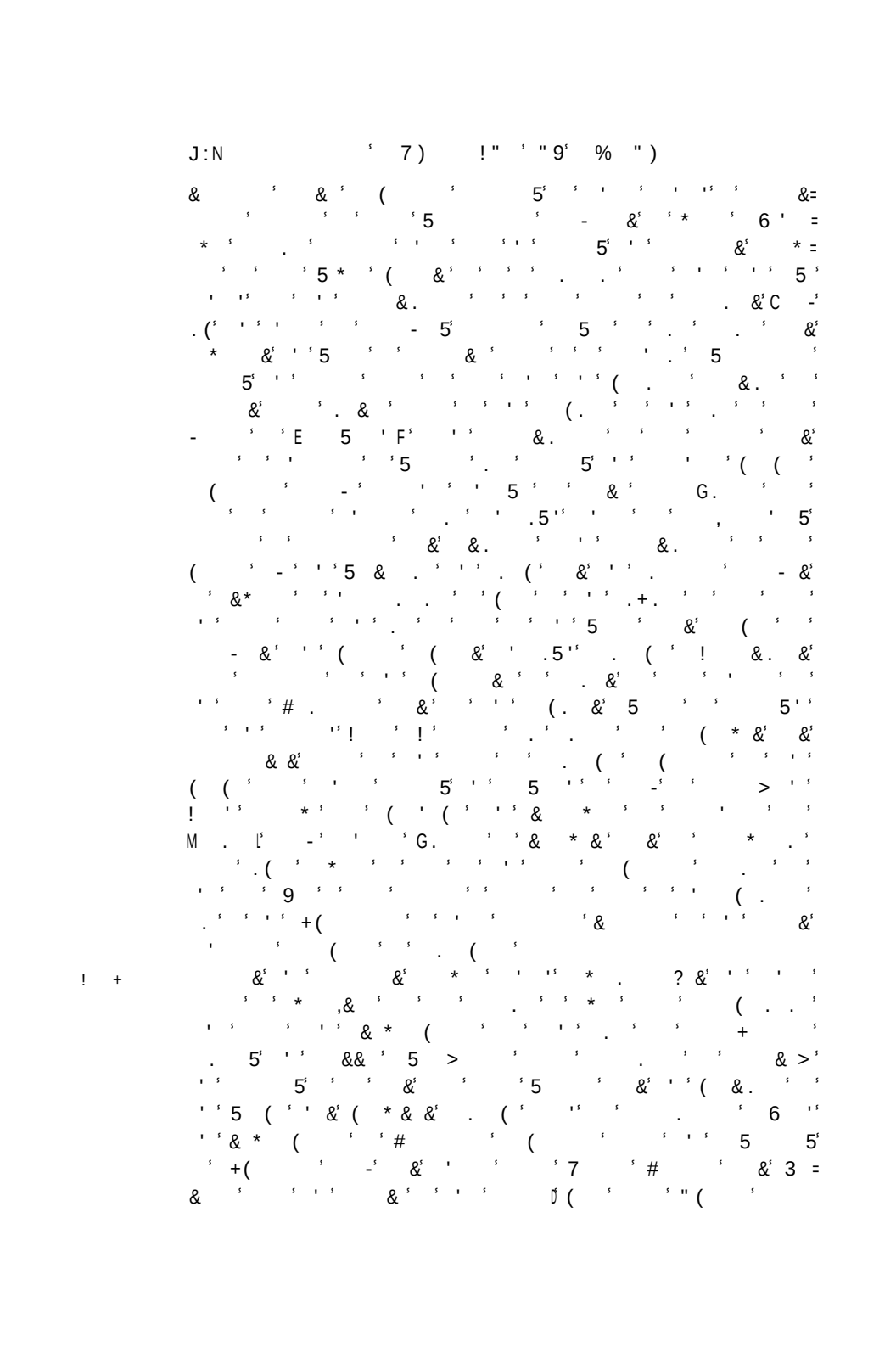

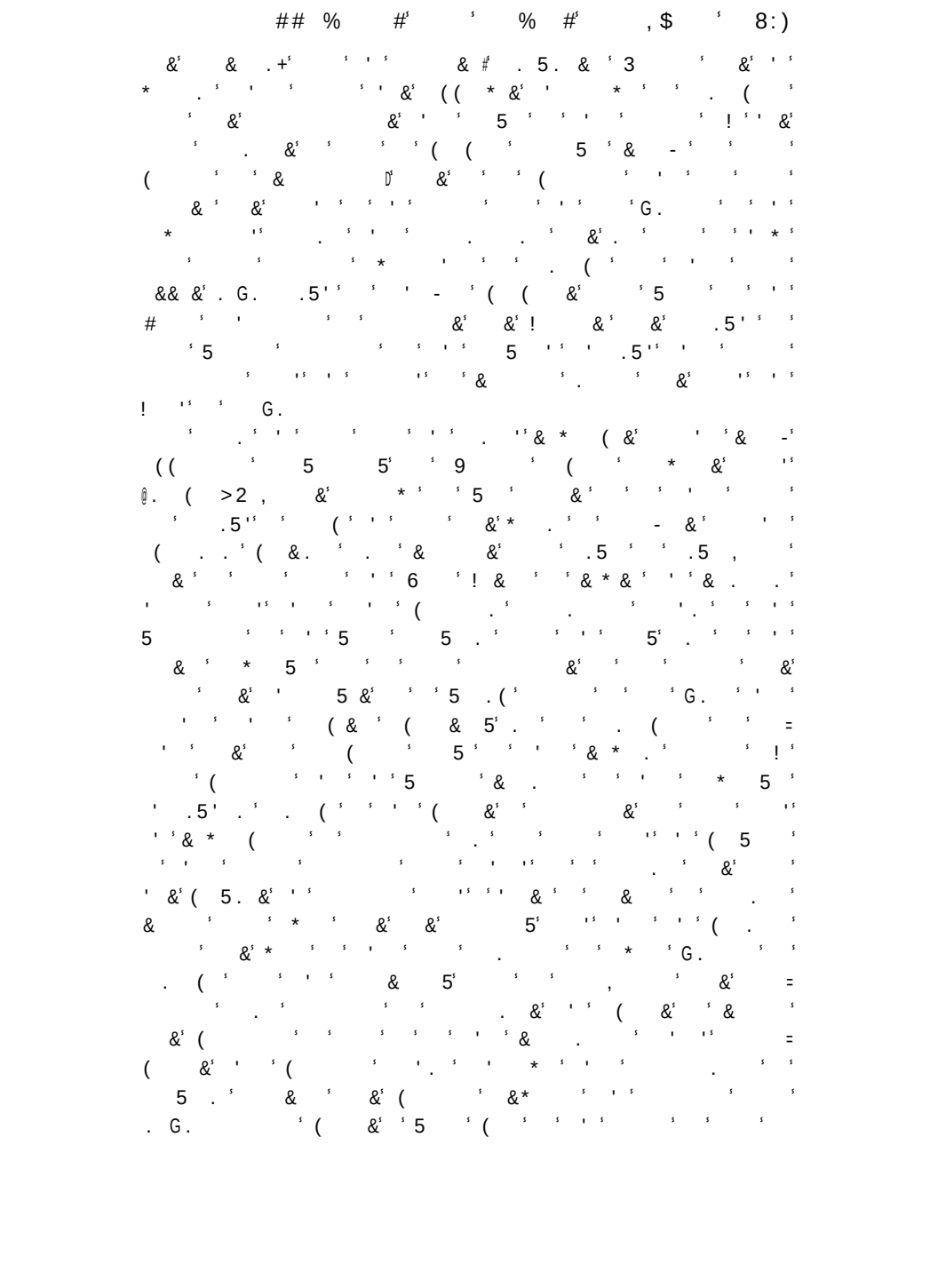

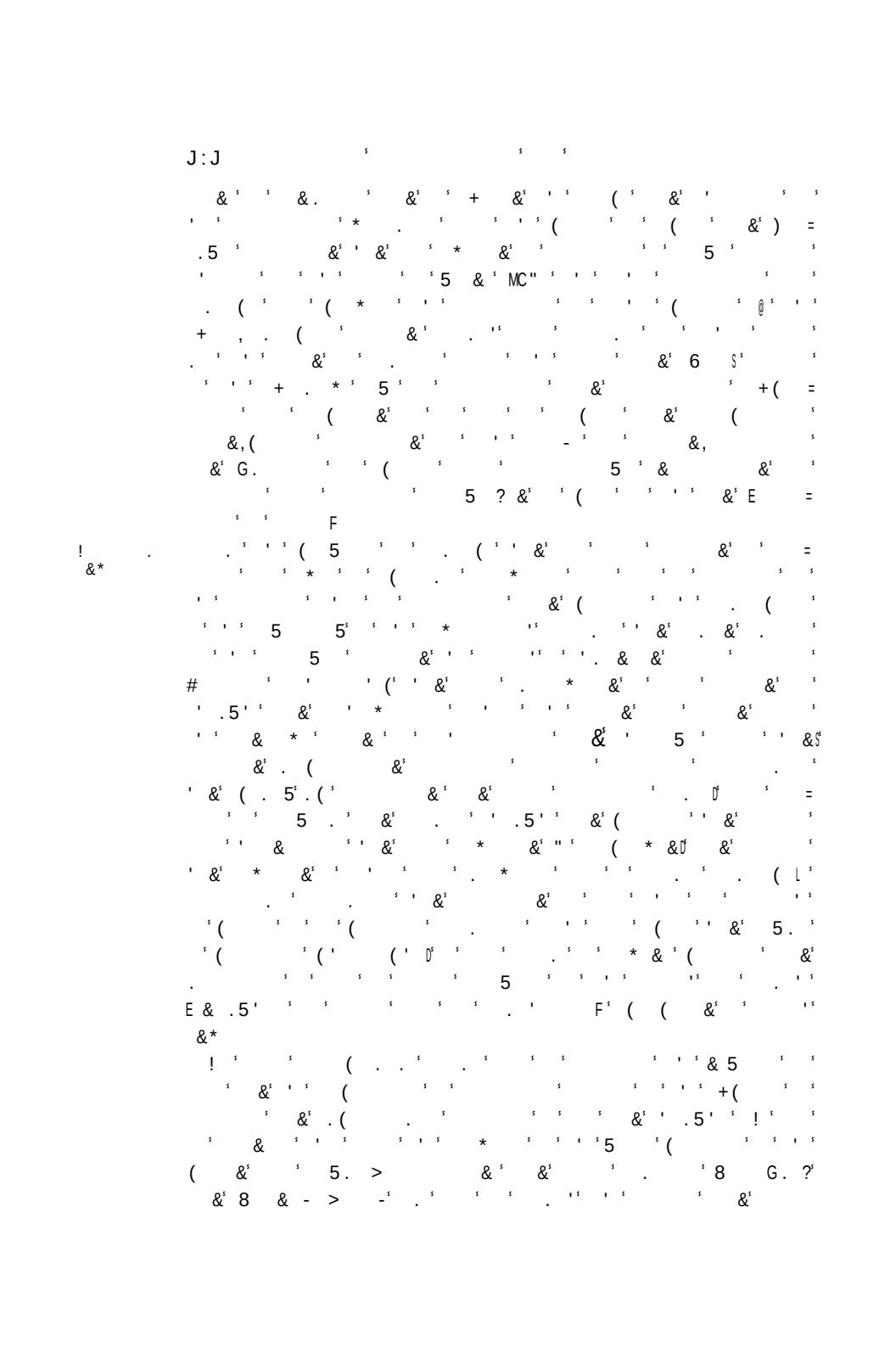

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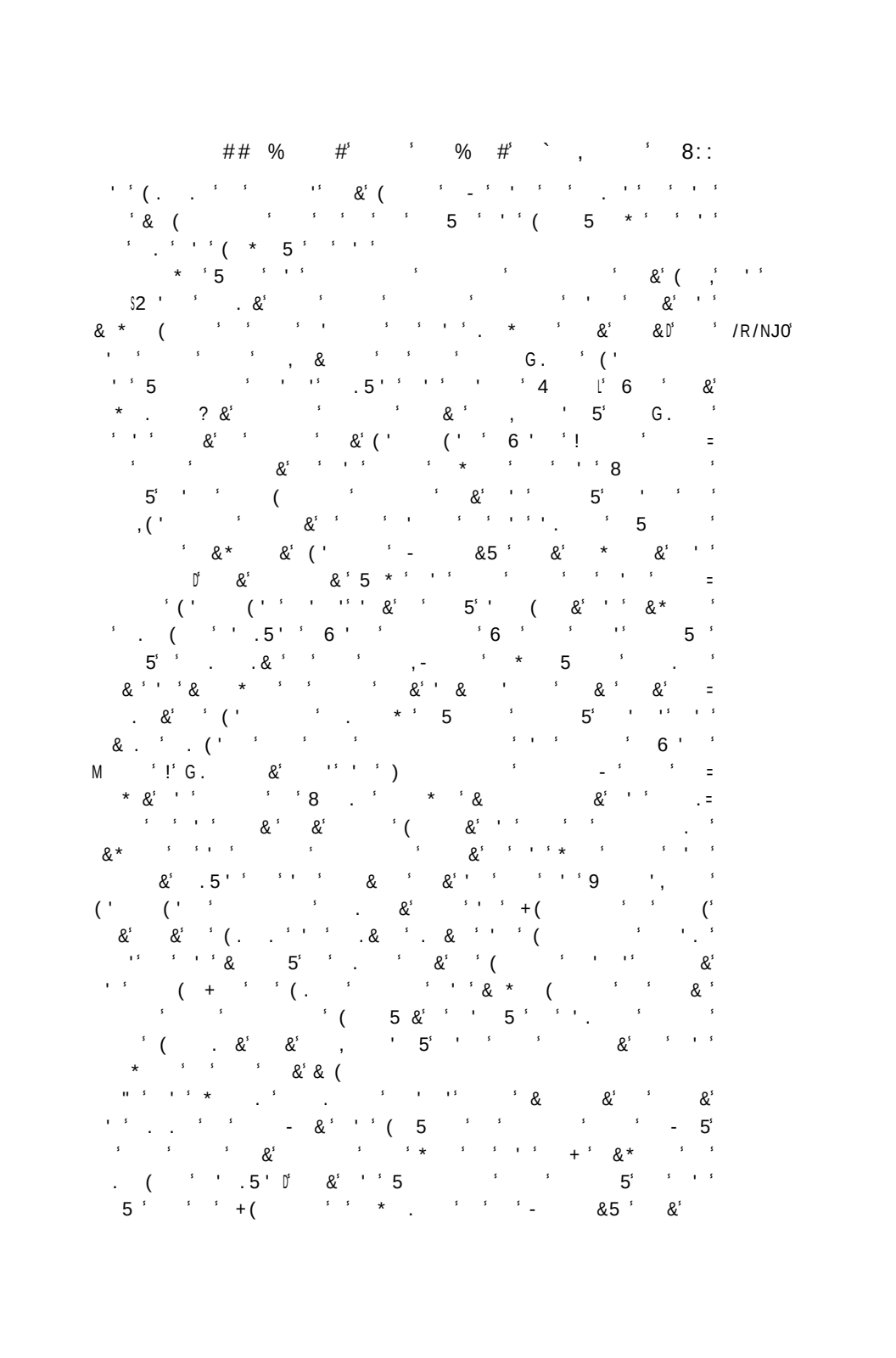

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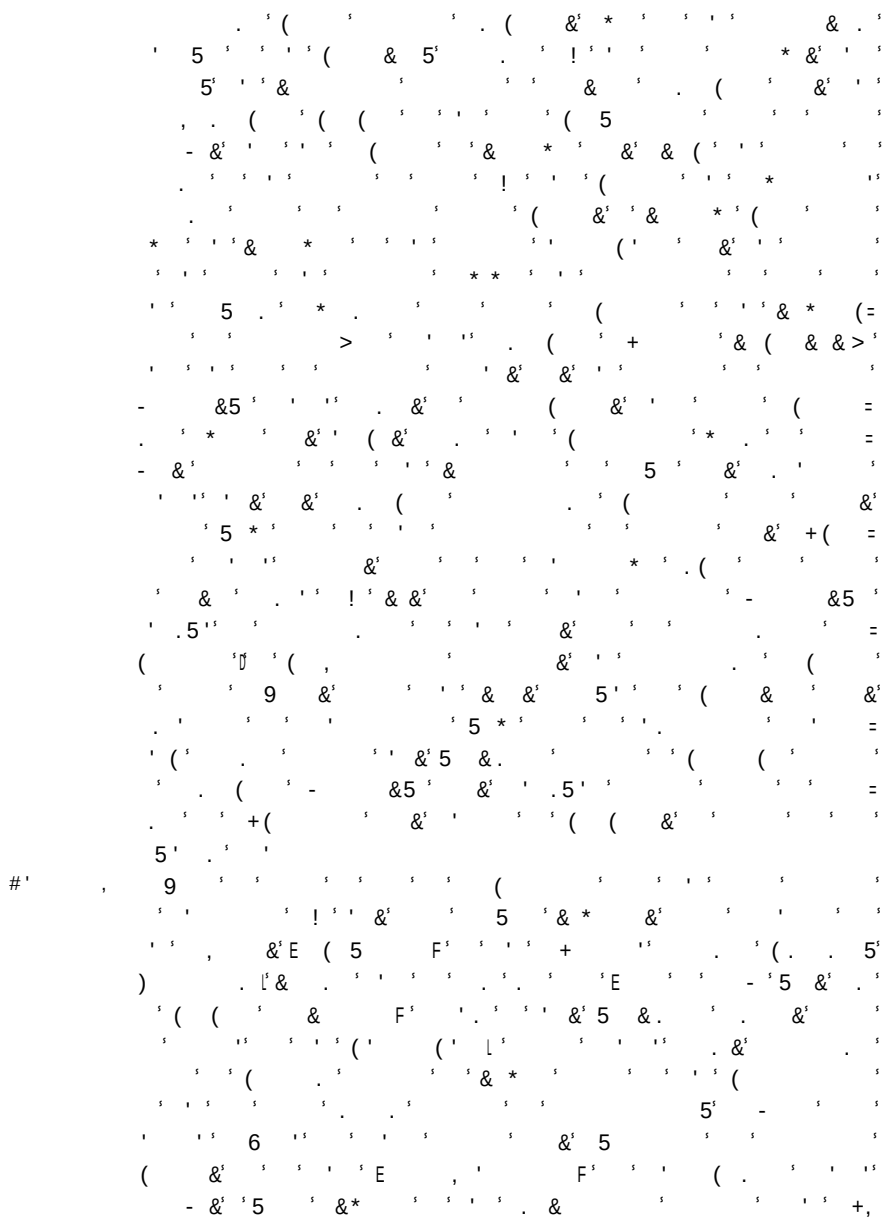

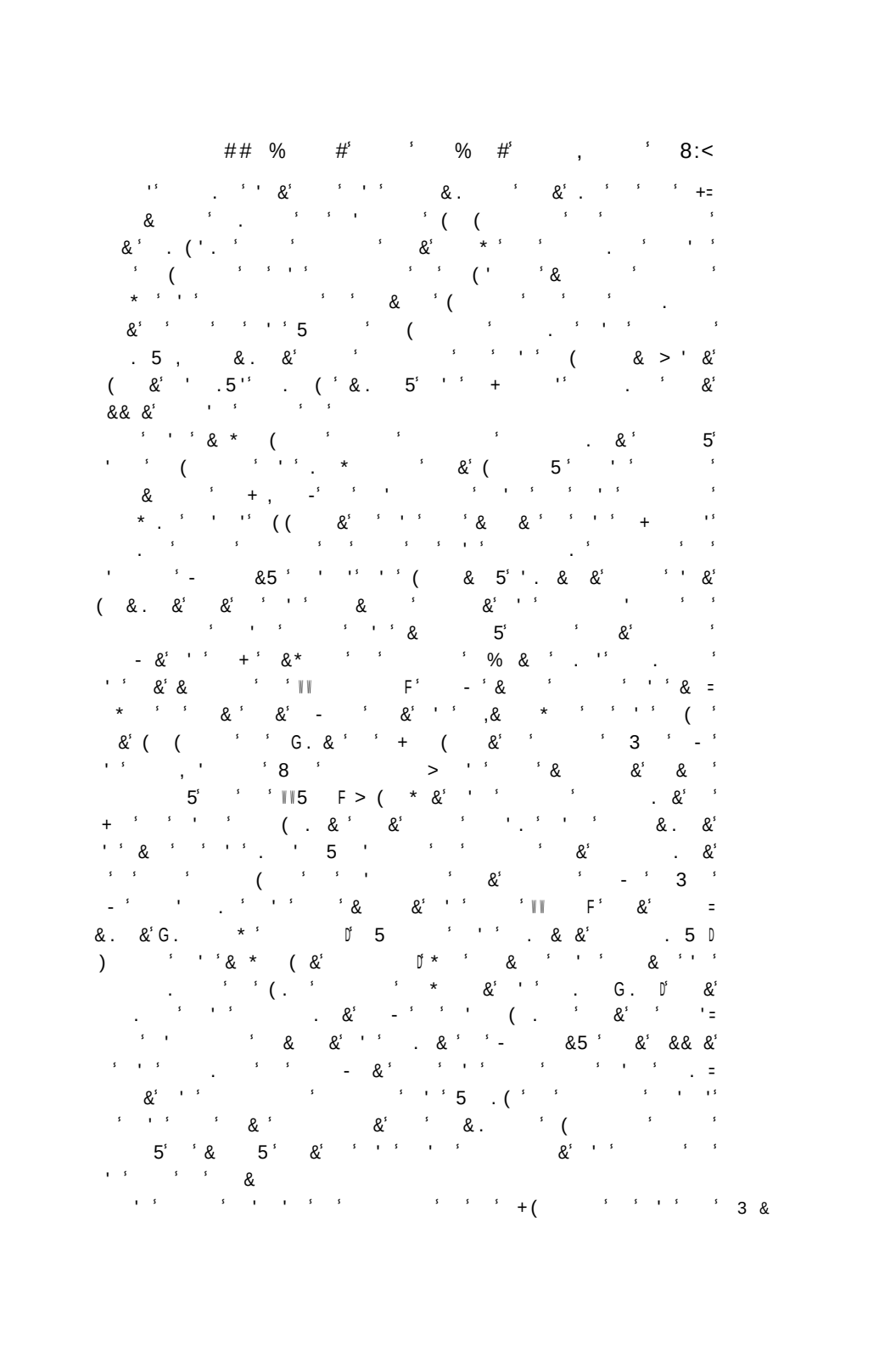

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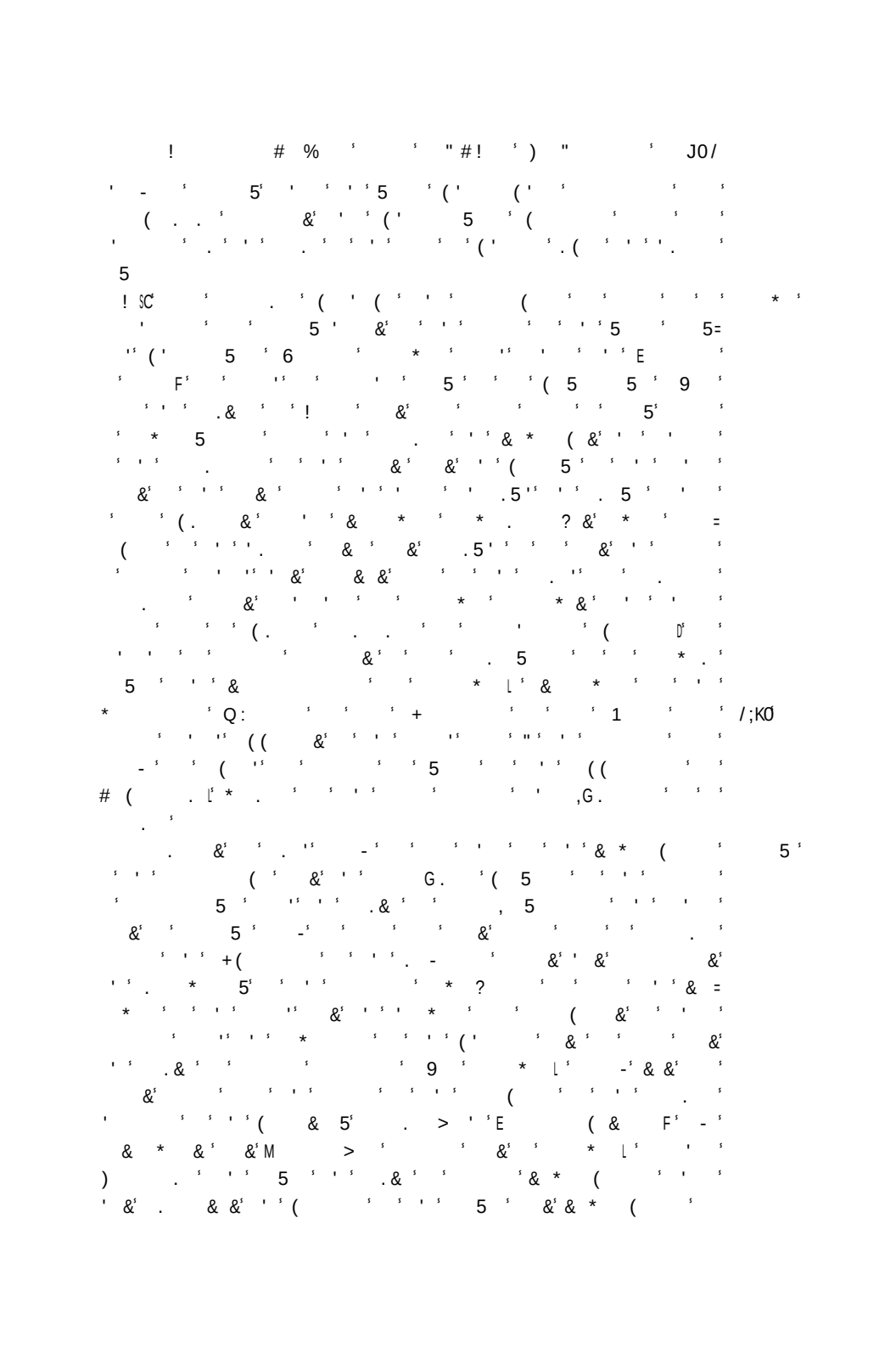

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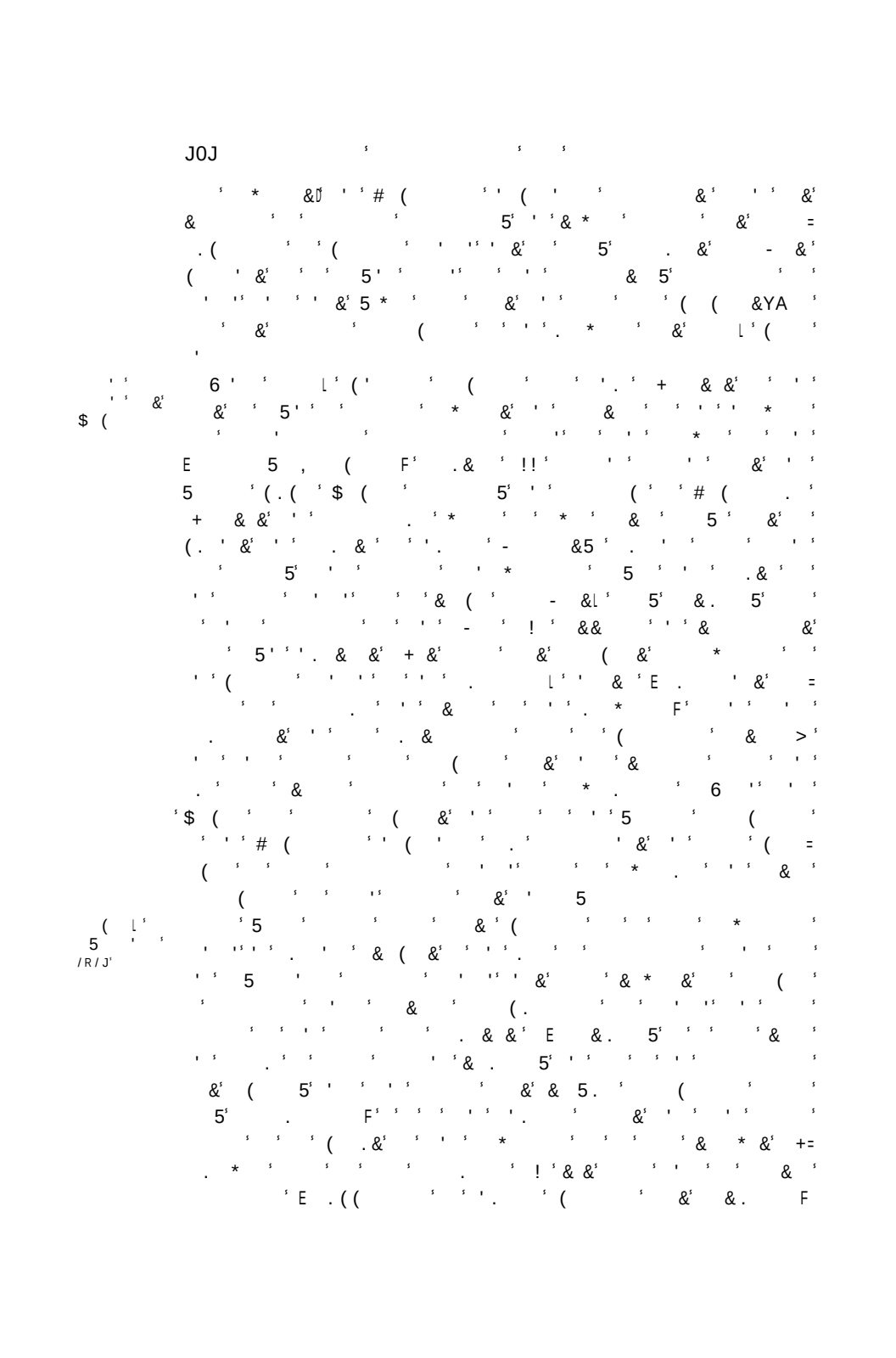

THE "GOLDEN QUADRANT" OF TYCHO BRAHE.

From the frontispiece of his *Astronomiae Instauratae Mechanica*, 1598. This great quadrant was used to determine the angle of elevation of stars. The observer is seen at the right, one assistant took the time of the observation, a third recorded the data. Above the astronomer is seen, over his head the celestial globe he invented, on either side of it the portraits of his patrons. In the background are shown above his other instruments and below his students at work. Note the books turned with edges out as in Prince Henry frontispiece. This was customary on account of the clasps injuring the binding of adjacent volumes.

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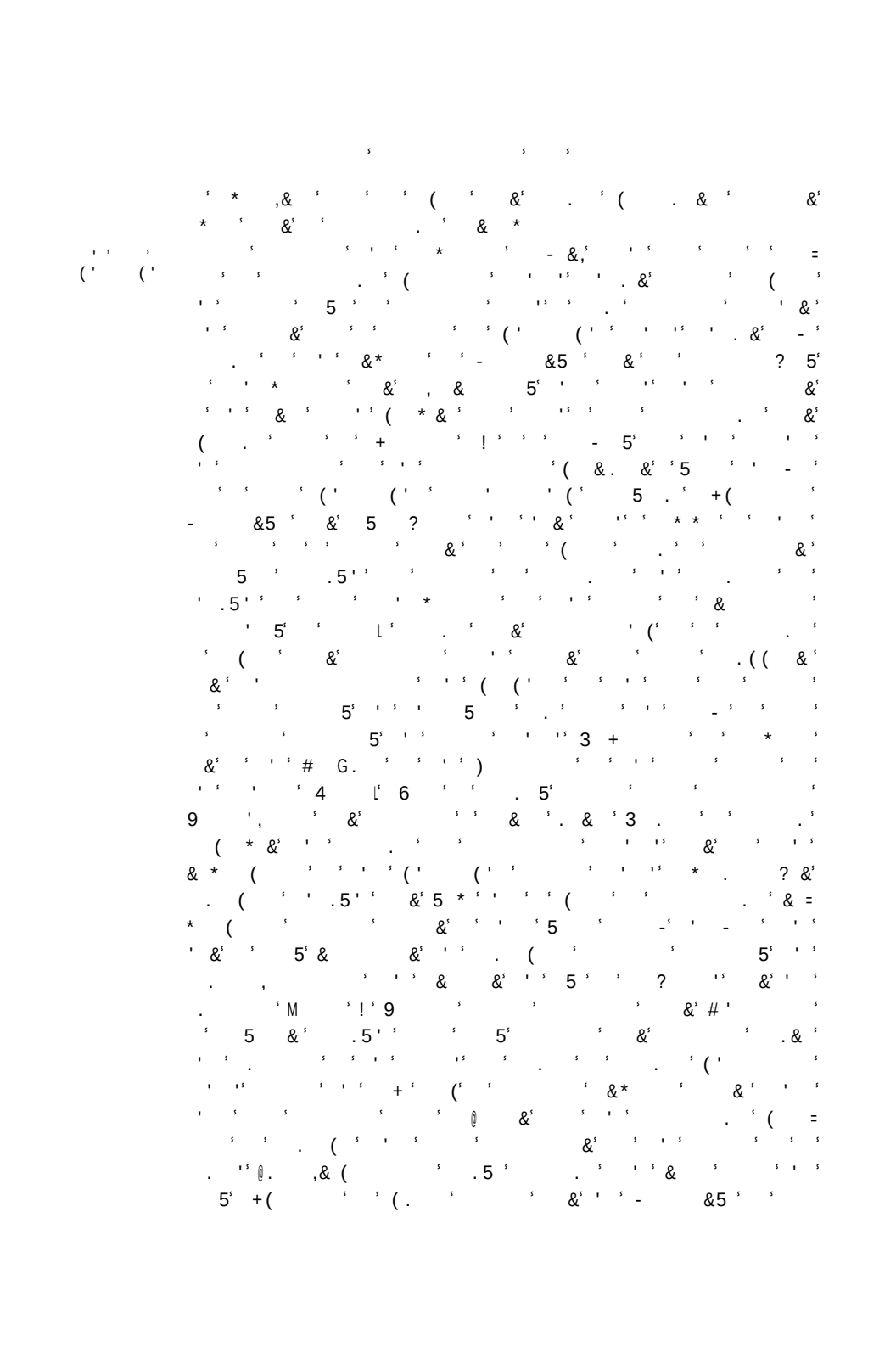

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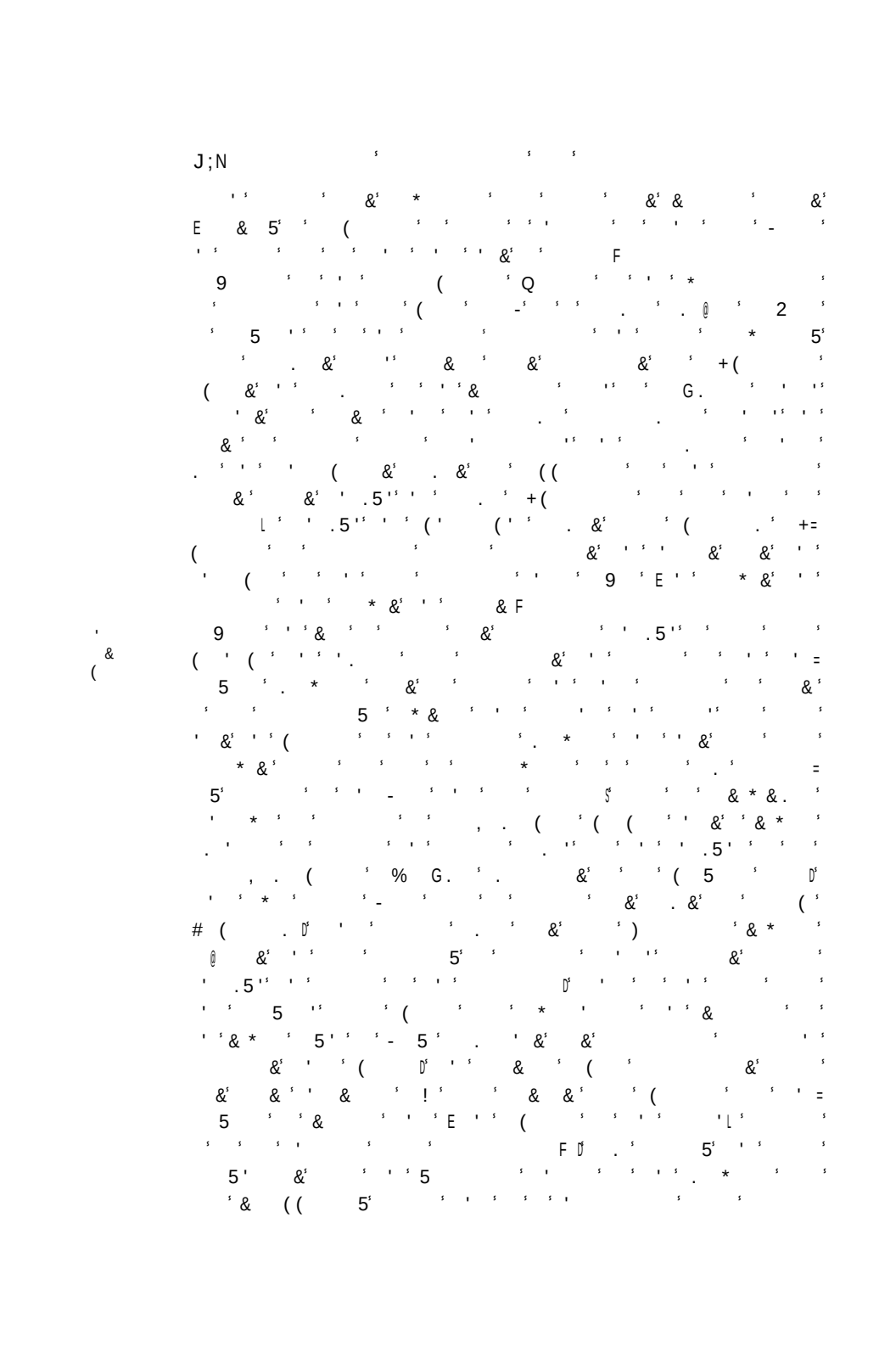

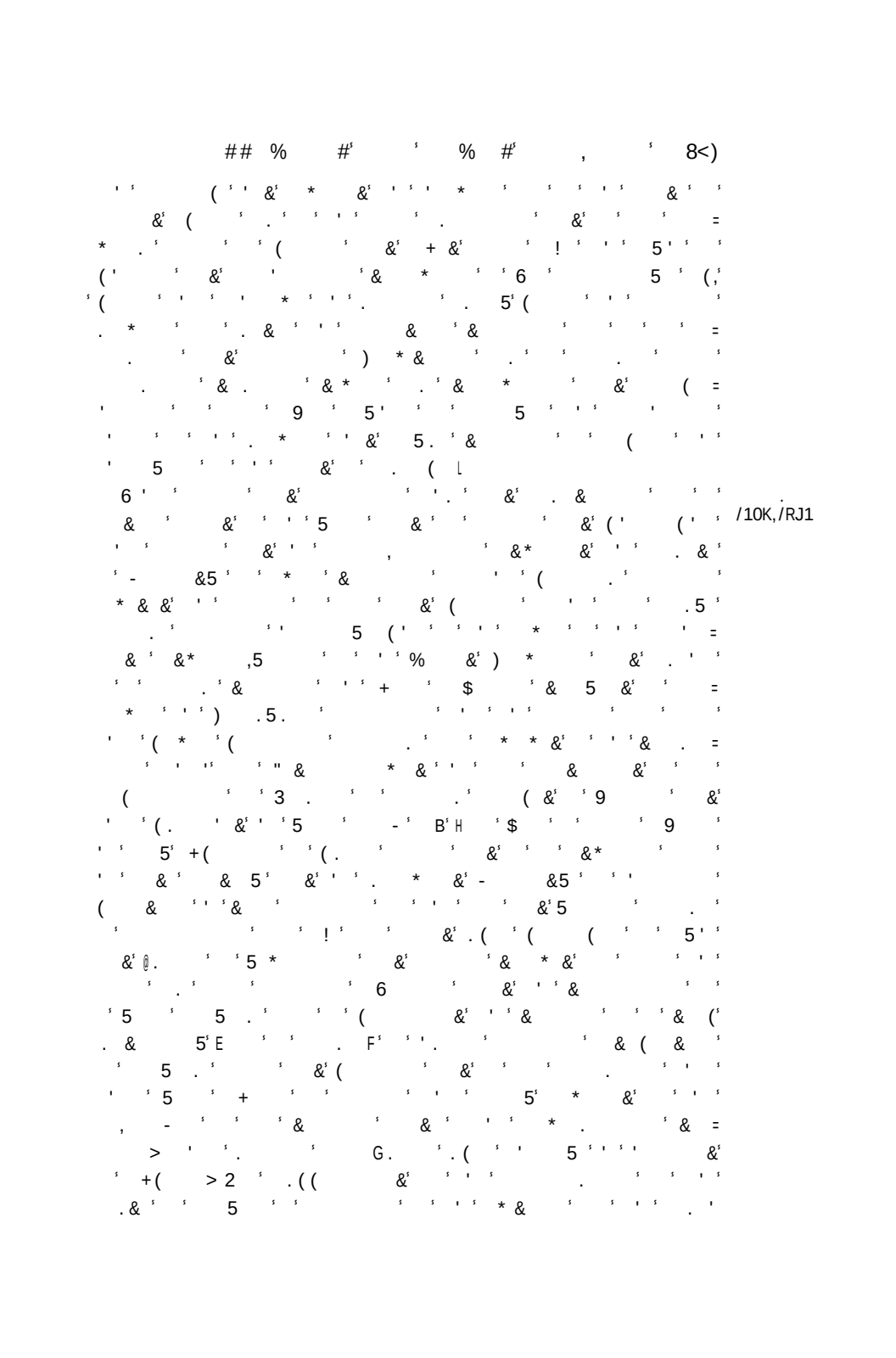

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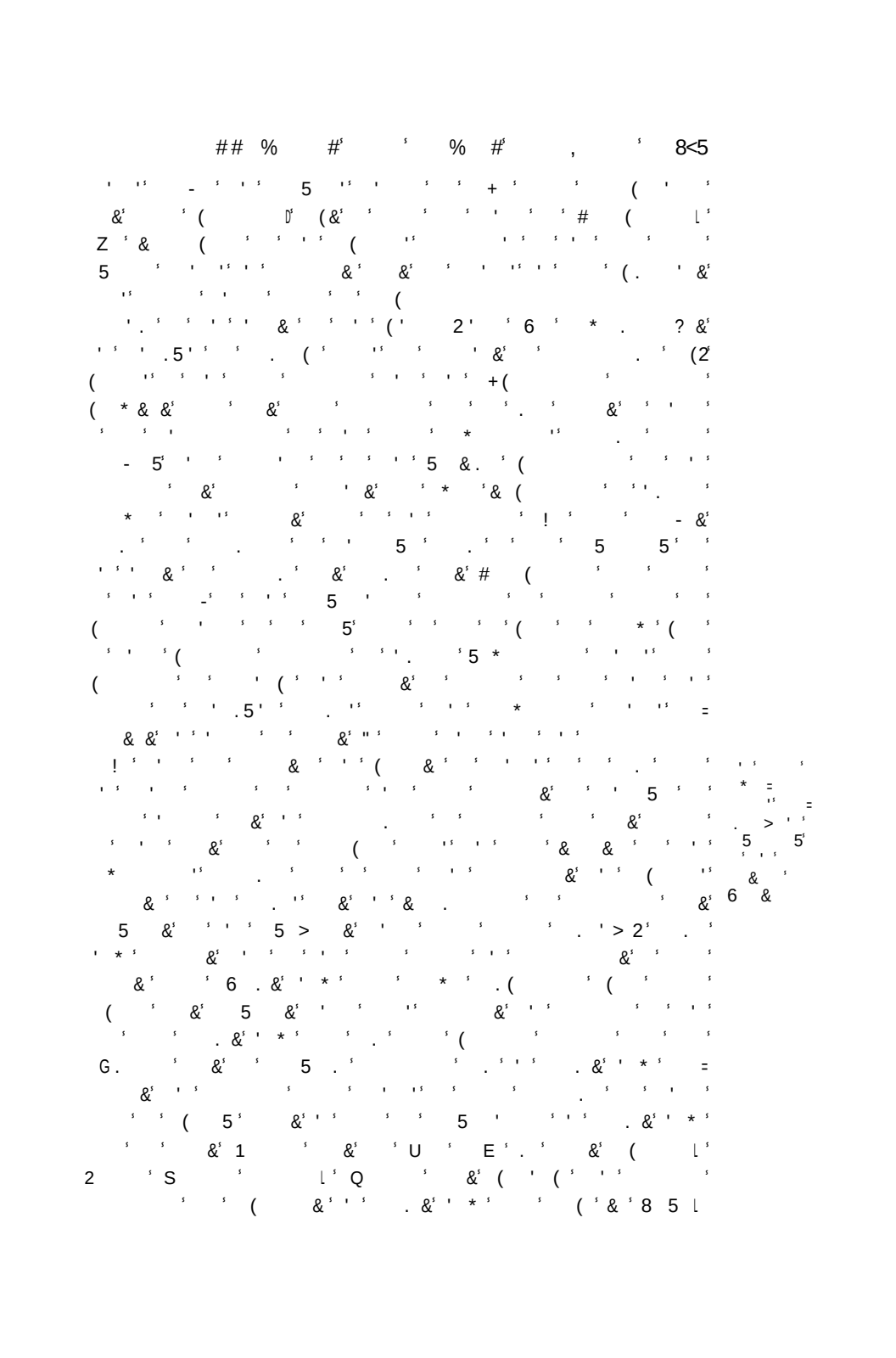

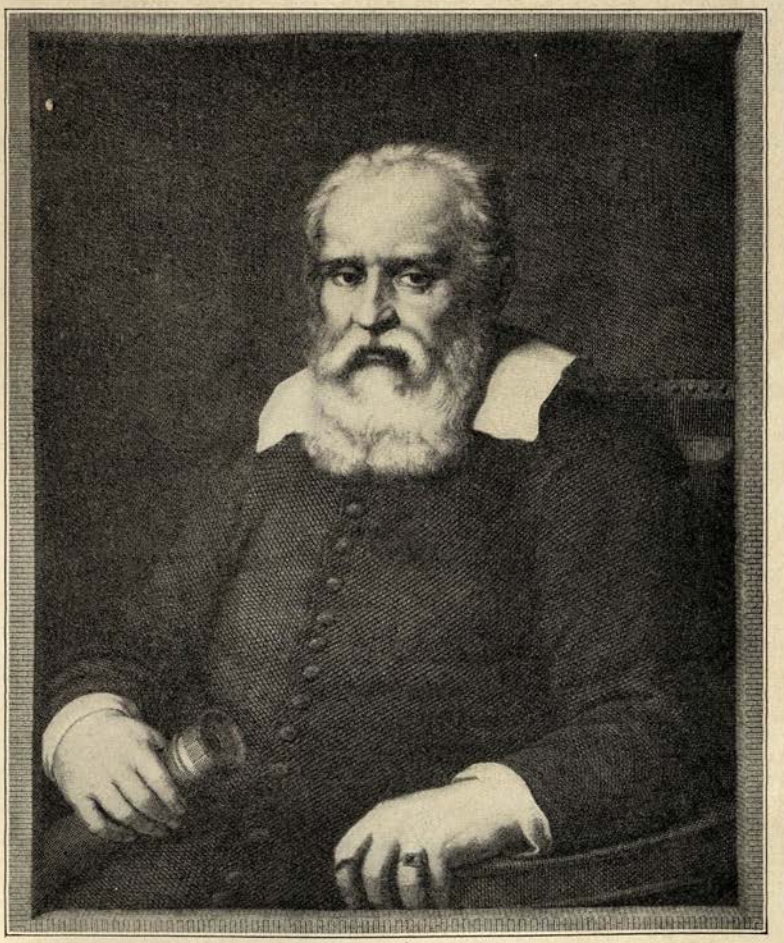

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After a 17th century engraving, a fine example of the excellence which that art achieved in this period.

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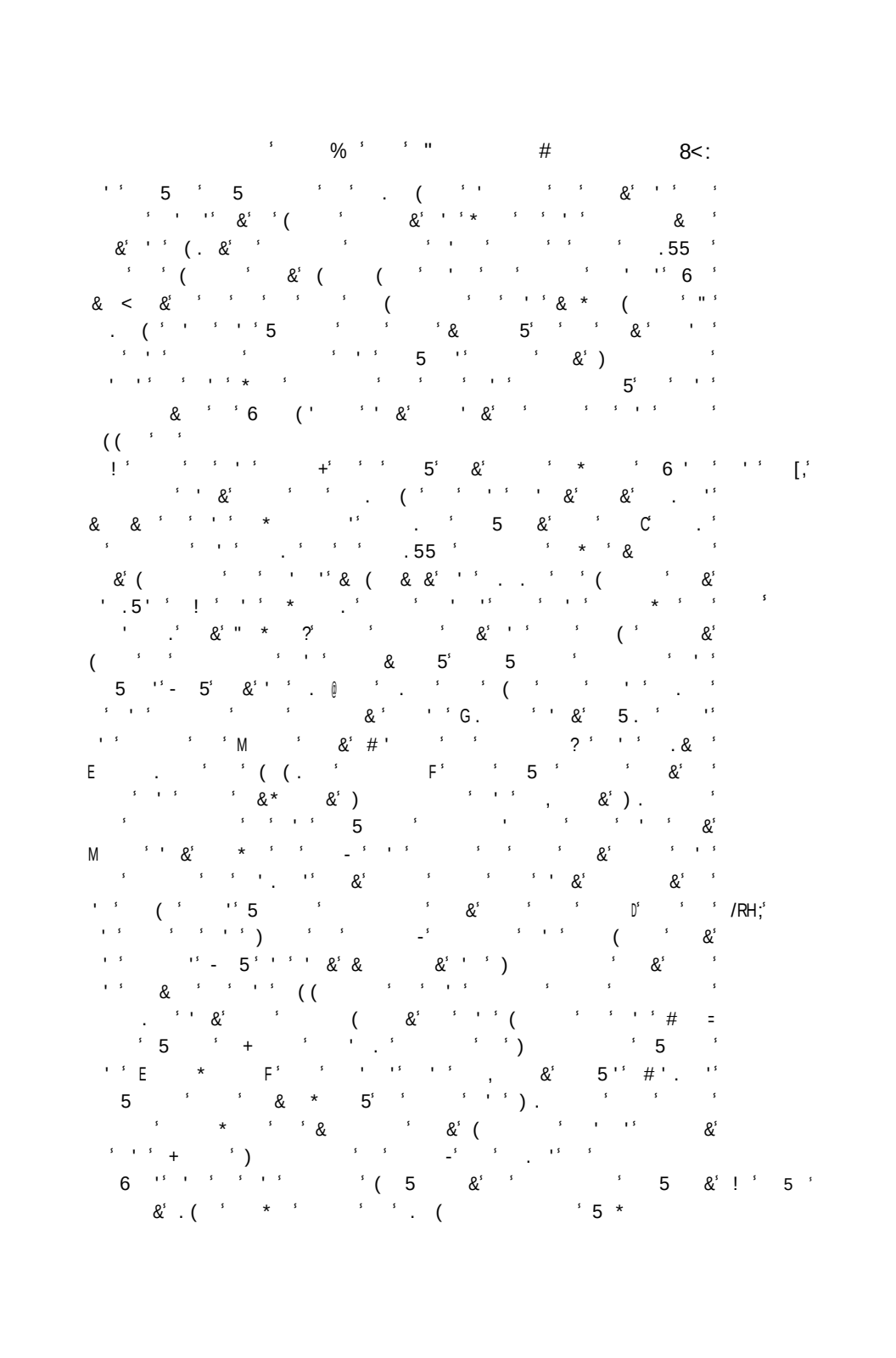

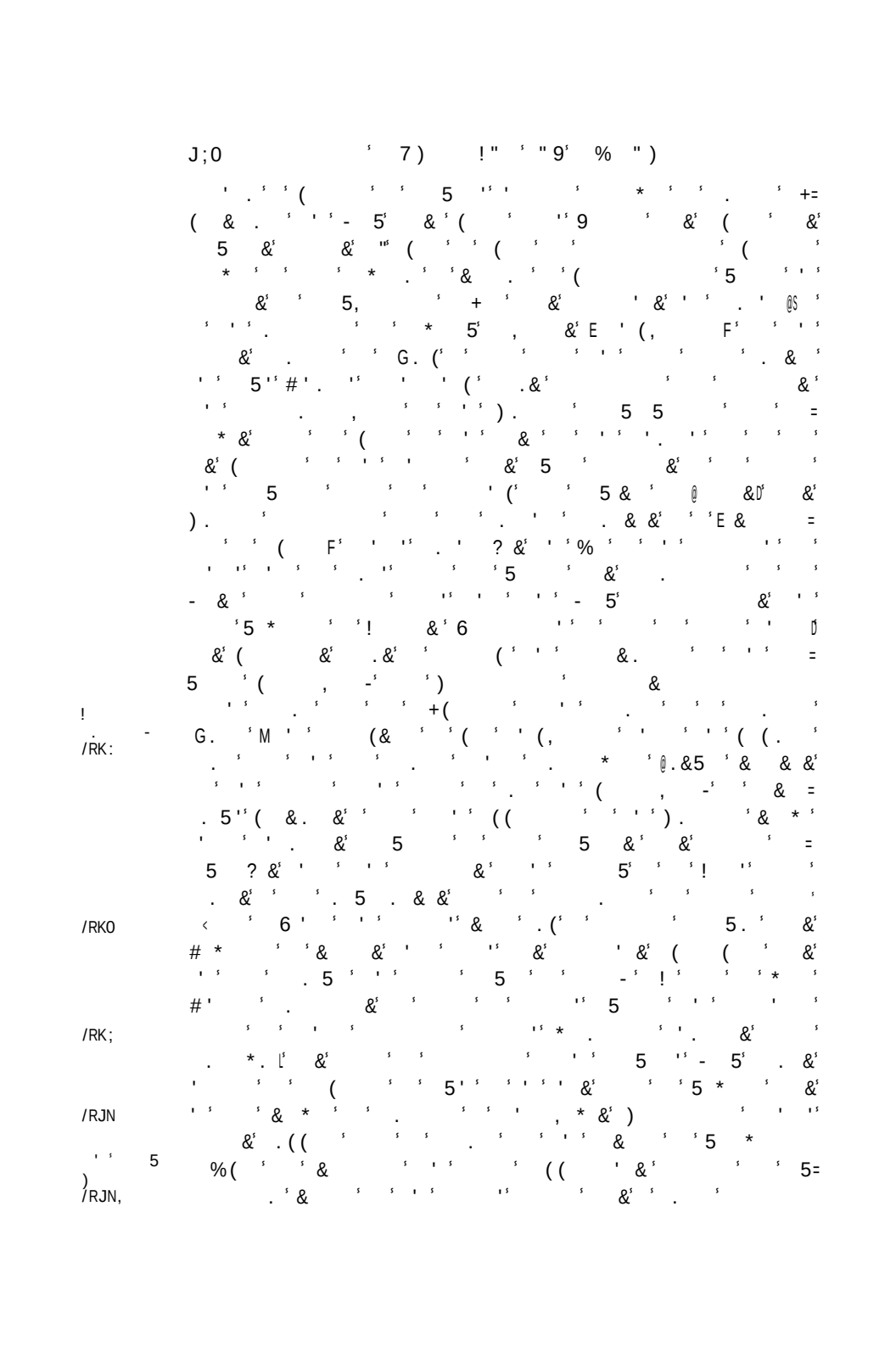

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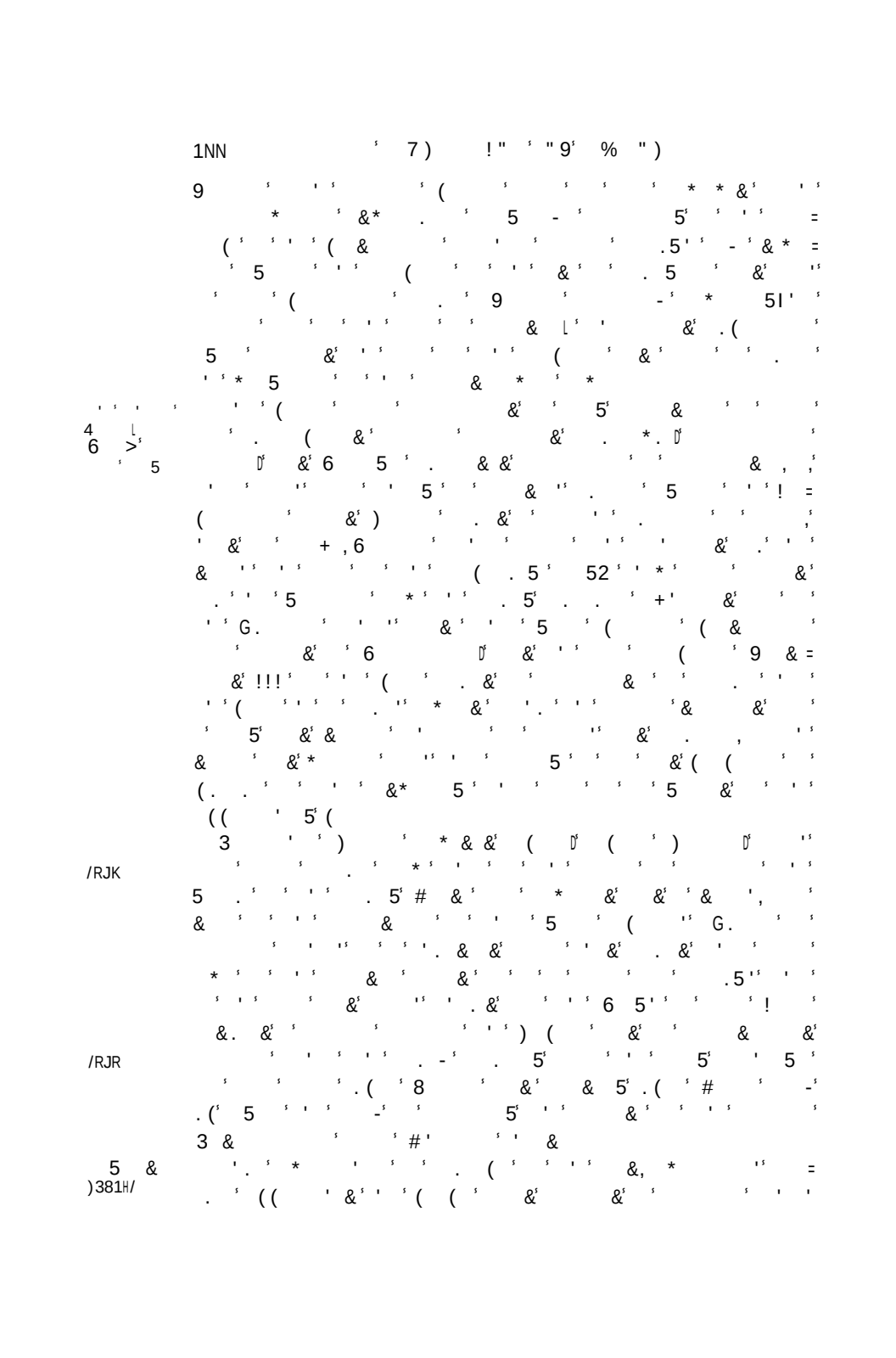

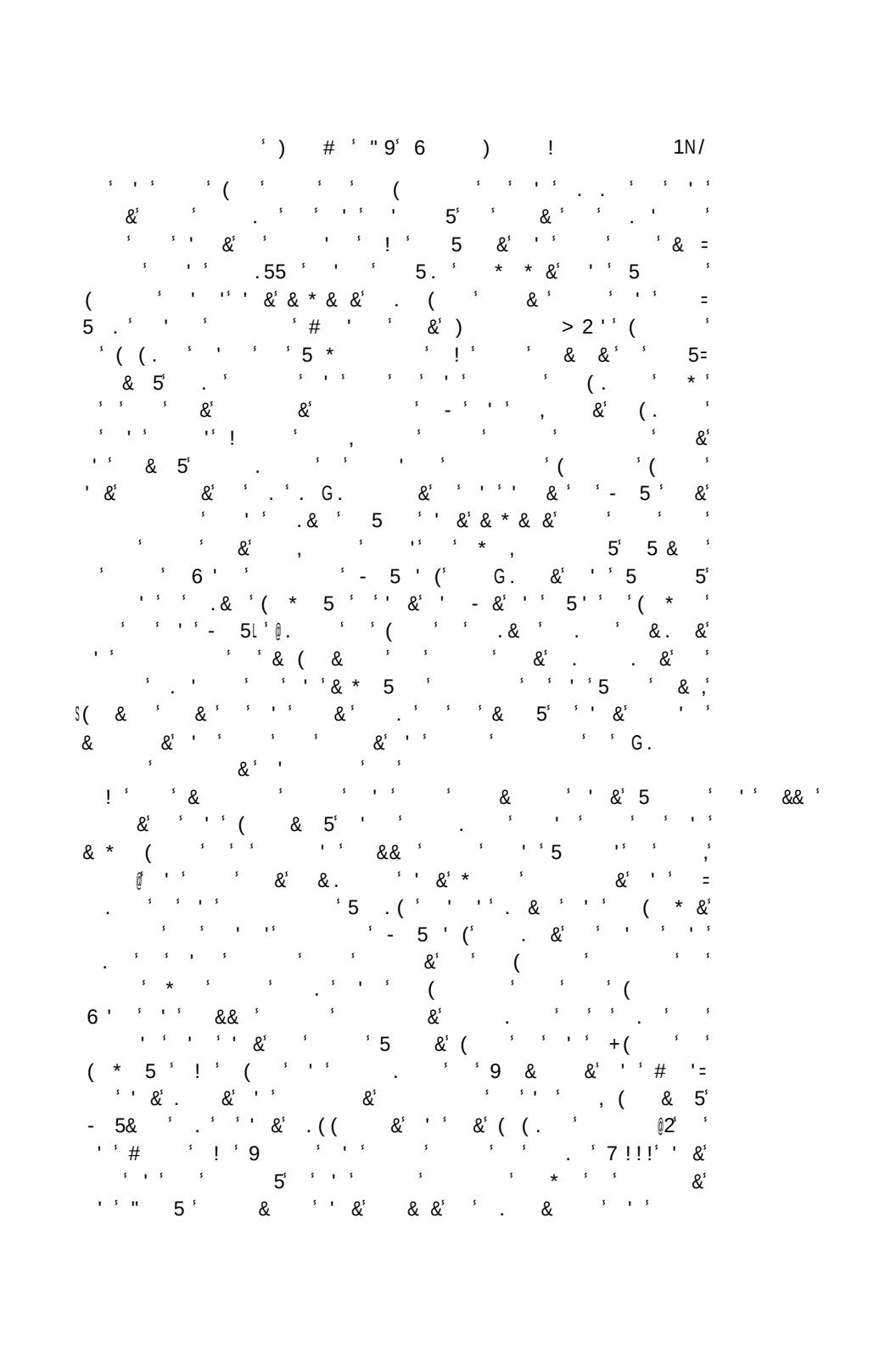

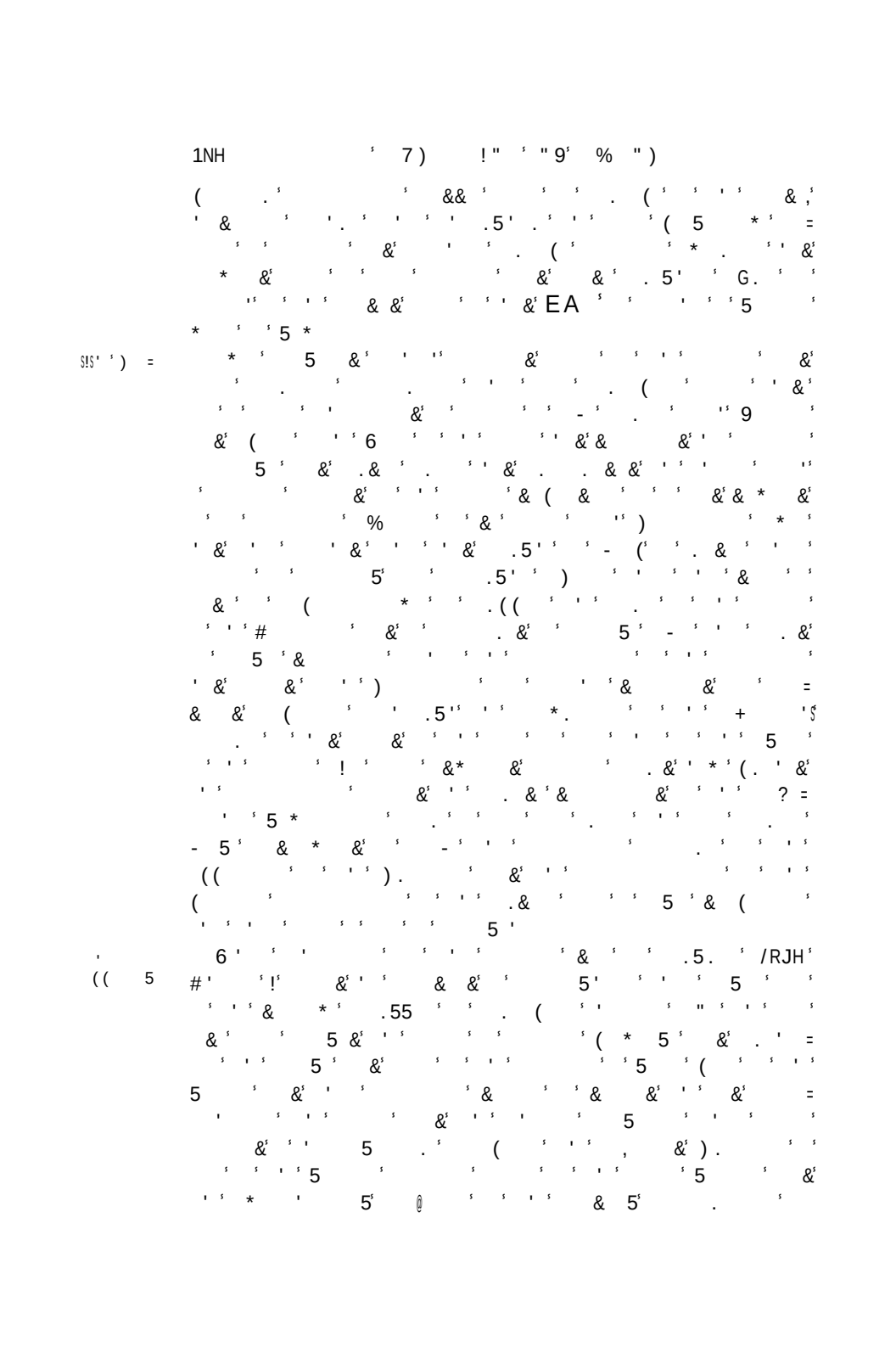

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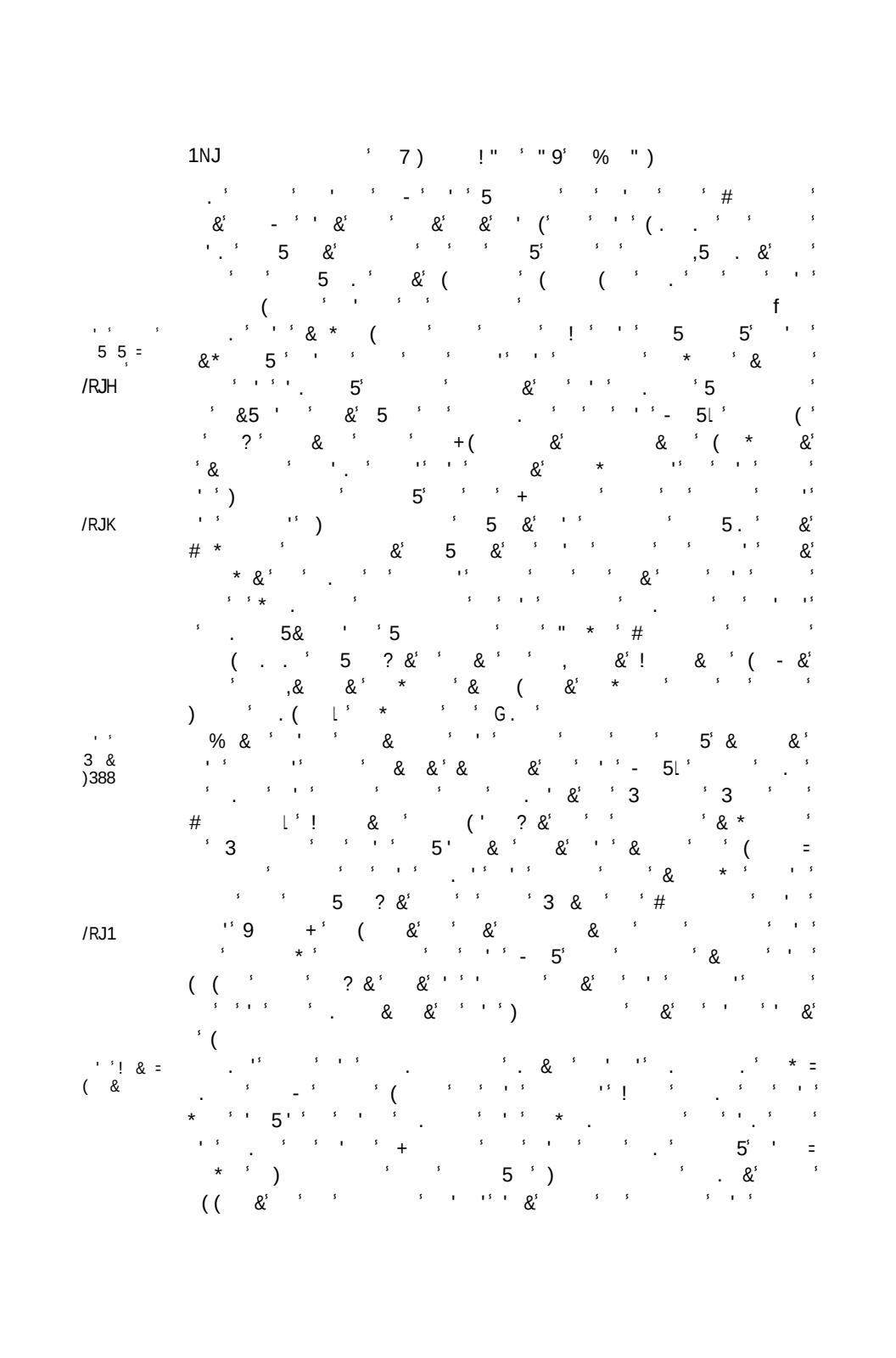
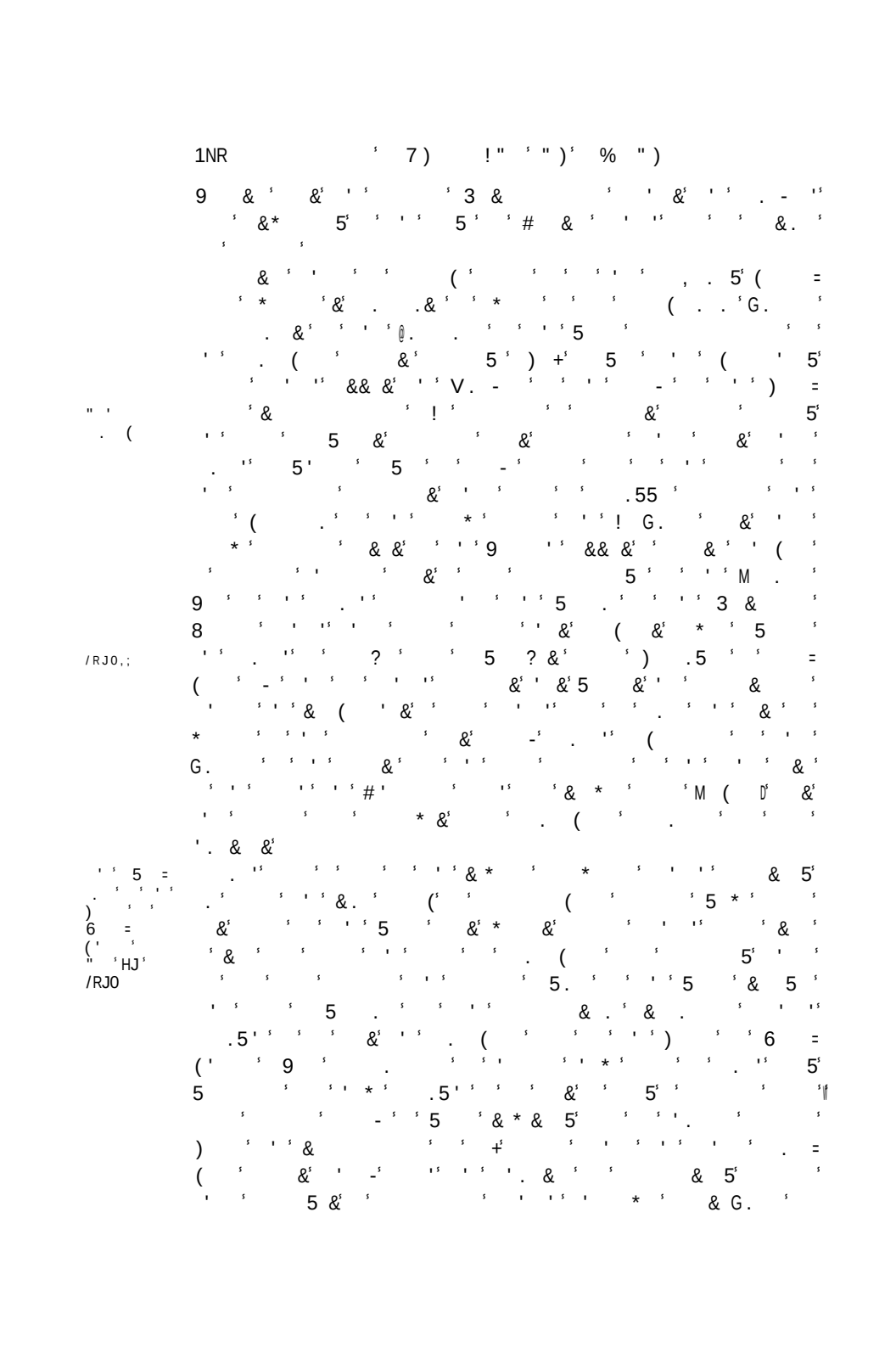
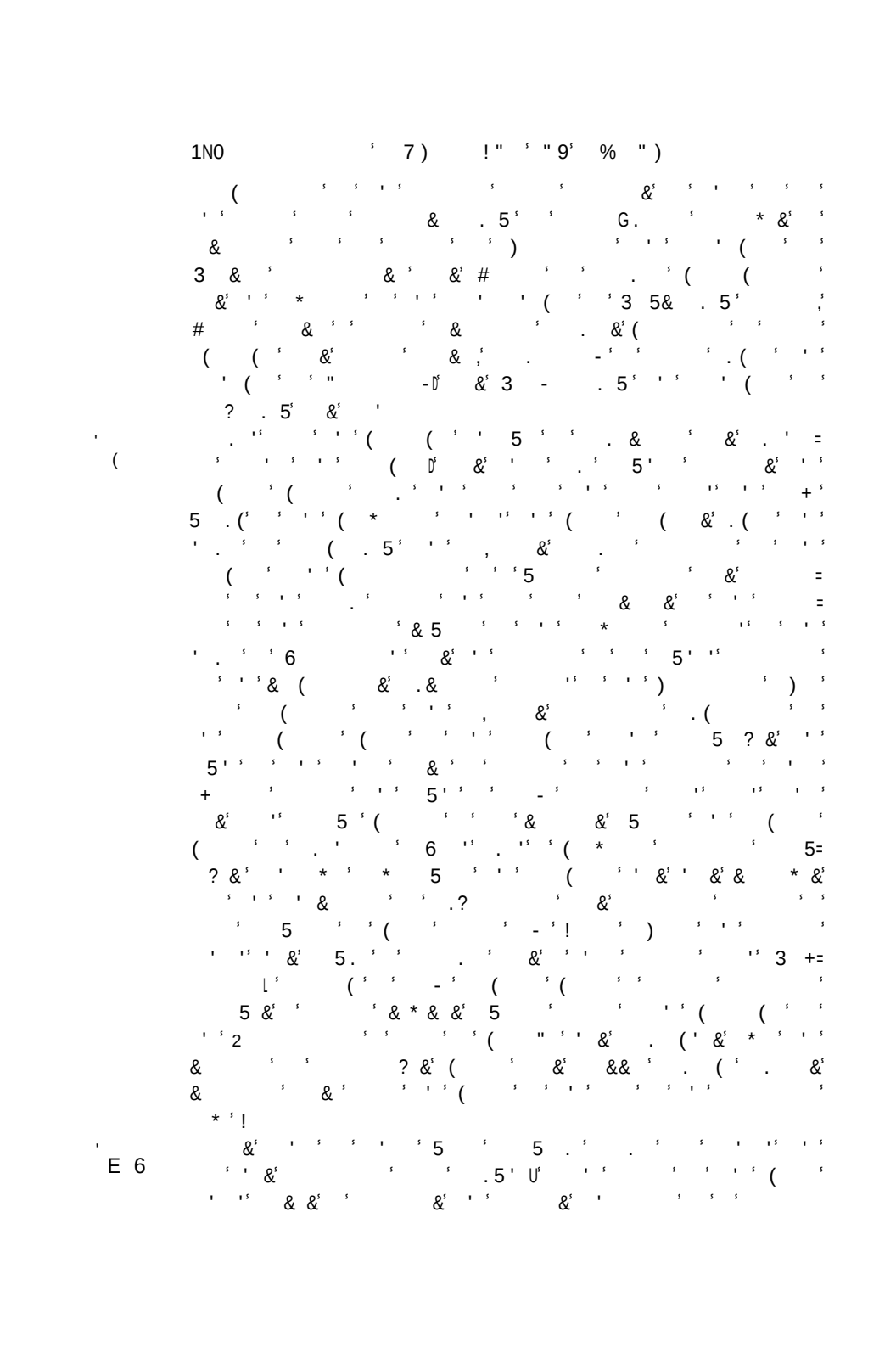
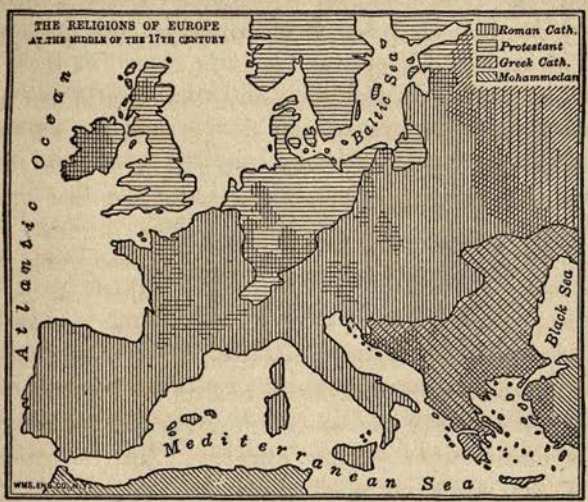




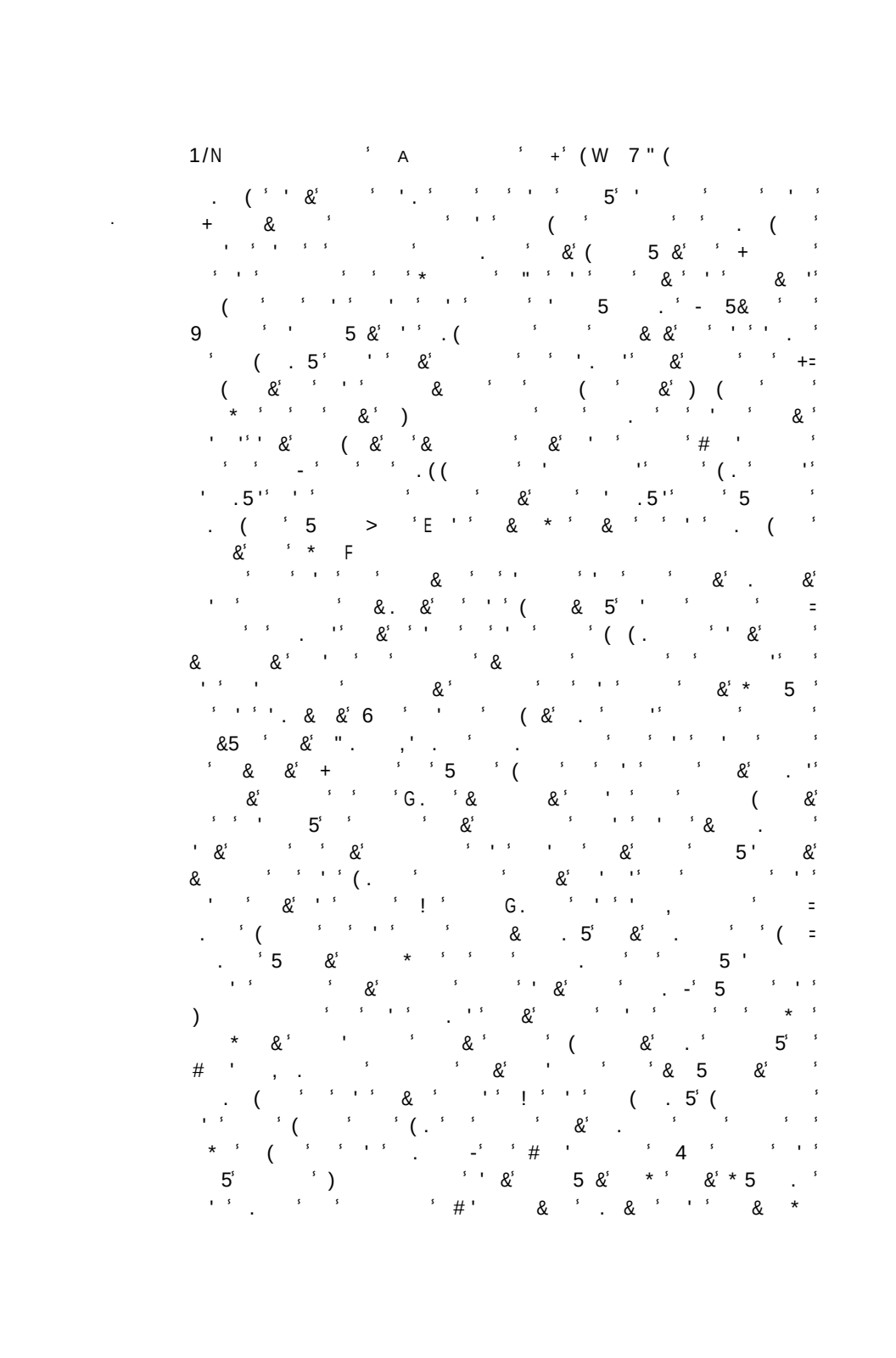


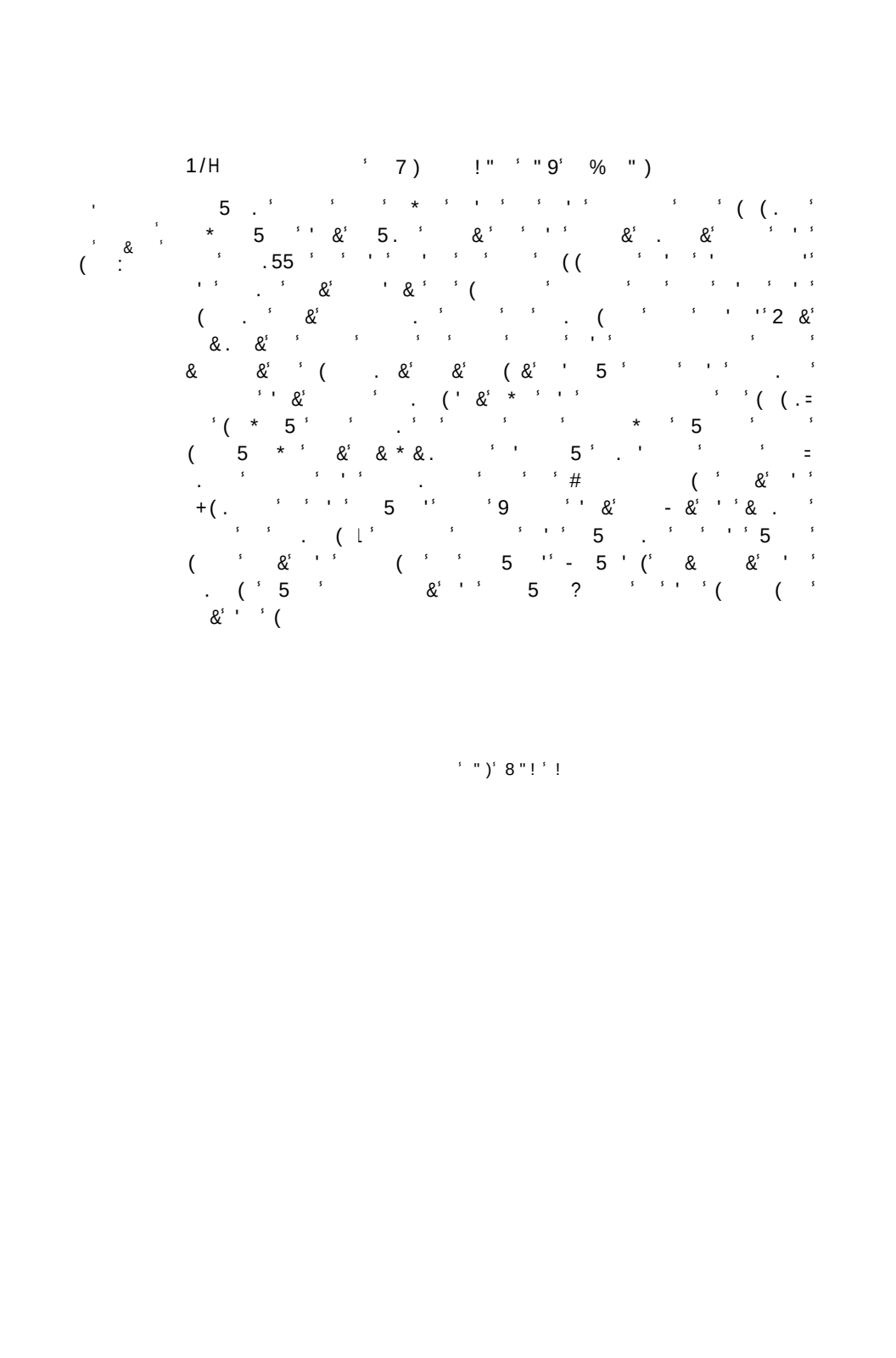
which at its close found Catholic France allied with Protestant Sweden and a Protestant Hessian in command of the Catholic Imperialist army. Briefly, three great provisions determined the ecclesiastical status. The first was the recognition of equality between Protestant and Catholic estates in all affairs of the Empire, including the equal division of



the imperial court between the two communions. The second was the extension of the Peace of Augsburg and the Convention of Passau to include the Calvinists, thus placed on the same plane as Lutherans. The third was the adoption of 1624 as the "annus normalis," or date from which possession of ecclesiastical estates and form of religion should be reckoned. The territorial lords retained the so-called "right of reformation," but to their subjects was secured the right of emigration to escape their masters' possibly too zealous churchmanship. The subjugated Protestants of Austria and Bohemia were left to the mercies of their rulers, but the Rhenish states which, like Baden and the lower Palatinate, had found their Protestantism overborne by Catholic conquest, were permitted to resume the exercise of their former faith.

These, in brief, were the provisions of the greatest peace





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